THE APPRECIATION OF MUSIC
VOLUME III.

SHORT STUDIES
OF
GREAT MASTERPIECES

BY
DANIEL GREGORY MASON

NEW YORK
THE H. W. GRAY CO.
SOLE AGENTS FOR
NOVELLO & CO., LTD.
1918

First printed in *The New Music Review*

The Knickerbocker Press, New York

TABLE OF CONTENTS

SHORT STUDIES OF GREAT MASTERPIECES

CHAPTER I

"Istar": Symphonic Variations, by Vincent d'Indy, Opus 42 (1896). First performance at Brussels, 1897.

VINCENT D'INDY resembles his revered master, César Franck, in the almost religious devotion with which he regards his art, in the purity and nobility of the emotions he expresses in it, and in his aversion to all that is trite, sentimental, or sensational. Undoubtedly his music, austere of outward aspect and complex in construction, repels the superficial listener; but it repays study more than does most modern music, revealing ever profounder depths of feeling, ever more ineffable beauties, and a masterly power in composition that can only gradually be appreciated. Above all, it is music conceived not for the mere pleasing of the ear, nor even for the interest of the mind, but to inform, solace, and ennoble the spirit. Other composers, even other living composers, may excel d'Indy in brilliance, in sensuous charm, in dramatic force; but certainly no living musician quite equals him in spirituality.

"Istar" is of interest to the student not only through its intrinsic beauty—its high imagination and exotic Oriental charm—but because of its powerful embodiment of some of the composer's theories of musical construction, which have exerted already great influence, and are destined to exert greater, on the development of contemporary art. The nucleus of these is his conception of variation: not, by any means, that mere conventional rehashing of a more or less obvious tune which gave us the "Themes and Variations" of the old school, but the germination of a work from a few simple melodic cells which gives to the masterpieces of Bach, Beethoven, Franck, and d'Indy so marvellous an air of inevitable growth. The student is referred for a full account to the composer's "Cours de composition musicale" (Durand, Paris) unfortunately not yet translated into English.

The complex organism of "Istar" is such a growth from three generating themes, of which the second is, however, hardly more than an offshoot of the first. Owing to an unique peculiarity of construction, suggested by the program, to which we shall return in a moment, the first and main theme *is never heard with its harmony*. The first variation is the harmony of it without the melody, the last the melody without the harmony; melody and harmony are never heard in combination. Let us put them together, and we shall get the following:

FIGURE I. Main theme of "Istar."



In spite of certain harshnesses, notably in the tenth measure, for none of which, of course, is the composer to blame, it is worth while thus to combine the harmony and the melody, because of the clarification afforded the theme by its attendant parts, especially the bass. Thus illuminated, it stands forth in all its subtle symmetry and with its emotional eloquence enhanced. It consists of three phrases, of which the second grows from the cadence of the first (measure 5 giving rise to 6 and 7) and the third is a repetition of the first in the higher octave and with added tension (note the treatment of the melody of measure 2 in measures 11 and 12). Not the least striking peculiarity is the harmonic one that the second phrase is in a key (G flat major) a semitone higher than that of the others (F major). This is essential, and is reproduced in every variation.

The second of the three themes, called by d'Indy himself[1] the "Motif d'appel" or "Call," is nothing more than the first three notes of the main melody. The third is a somber, almost sinister, march tune, impressively harmonized on its first entrance in the violas and bass clarinet as follows:

FIGURE II. March theme from "Istar."



[1] In his analysis at page 484 of the "Cours de composition musicale."



The subject of the symphonic poem, the composer tells us, is drawn from the sixth canto of the Assyrian epic "Izdubar."—"In order to deliver her lover from captivity in Hades, the goddess Istar was obliged to divest herself of one of her ornaments or of one of her garments at each of the seven doors of the somber abode. Then, triumphantly nude, she entered the seventh door." "In these seven variations," says d'Indy, "the composer has proceeded from the complex to the simple, causing the melody (the chief theme) to be born little by little, as if emerging from the special harmony presented in the first variation. Thus the theme denudes itself successively of all the ornaments which veil it, and appears in simple aspect only at the conclusion, in a unison of the whole orchestra." In thus reversing the usual process, and proceeding from the variations to the theme instead of from the theme to the variations, as well as in his ingenious use of the accessory materials—the "call" and the march—suggesting the progress of the protagonist from door to door, the composer has produced a work absolutely unique, and of the most absorbing interest.

The "Motif d'appel" (consisting of the

first three notes of the main theme shown in Figure I) is announced as from a distance and mysteriously by a muted horn.[1] Violas and bass clarinet immediately intone the solemn march theme of Figure II, three times repeated, the last time with sinister, groping harmonies in the low horns. The whole of this introductory section in F minor establishes perfectly the "atmosphere" of the scene, lugubrious, dark, mournful.

Variation I. And now, with the magical change to F major, appears Istar, sparkling in her jewels, a picture of Oriental luxury. The harmony of Figure I is presented in this first variation, without any melody, but with richest embroidery of all the orchestral instruments. The characteristic semitonal modulation up to G flat major, by which we identify the theme under all its disguises, appears at the index letter B, pages 6 and 7 of the four-hand version. A brief return of the march (letter C) and a soft sounding of the "Appel" (D) take us to Variation II, E major, 6–4.

Taking the harmonies of the theme as a sort of scaffolding, the composer "amplifies" them by letting his imagination work freely on certain characteristic motives of the theme, which we have marked in Figure I. Thus the first section comes mostly from motive *a*,

[1] Our references will be to the composer's arrangement for piano, four hands, published by Durand, Paris, as its fullness does something like justice to the richness of the tonal web. There is also, however, an arrangement for two hands by G. Samazeuilh (Durand), price in America, $1.20.

(see Figure III, *a*), while the second section, in the key a semitone higher—in this case F major—beginning at the top of page 11, is based on motive *c*, and then on *d*, which it will be noticed occurs in the original theme, toward the end, both in the bass and the

FIGURE III. Details from "Istar."



treble. This same motive is combined with the march theme at the return to E major ("Plus vite"). How lovely is this free flowering of the musical thoughts! How cheap and obvious, by contrast, seems the old conventional style of variation—a box hedge as against a tangle of wild flowers!

Variation III, B flat minor, 12–8, reached through a brief development of the march and a vigorous return of the "Appel," is based upon the latter in two variants (see Figure III, *b*) and upon the march theme. The

semitonal modulation to B minor appears at the seventh measure. The "Appel" returns at the end.

Variation IV, F sharp major, 5-4.

In scherzo mood, lightly scored for pizzicato strings and staccato wood wind, this variation toys whimsically with the three notes of the "Motif d'appel," retaining in its waywardness, however, just enough allegiance to the parent theme to modulate to G major at letter H for its second section, and back to F sharp major at letter I for its third. A new and exciting form of the march theme appears at J in F sharp minor, 15-8 time. This leads to a curious harsh passage, in the whole tone scale, where the "Motif d'appel" is blared forth by trombones, against a ceaselessly accompanying figure in triplet rhythm, which persists over into

Variation V, C minor, 3-4. ("Un peu plus calme.")

The theme, sung sonorously by 'cellos and violas, will be recognized as a much closer approximation than any heretofore to the main theme of the work. Nobly sustained is the treatment of the second section in the key a semitone higher, at the top of pages 18-19. In place of the third section we now find the march in a new rhythm, fully and impressively elaborated (letter M). This builds up a broad climax, culminating at O with an emphatic announcement of the "Appel," after which the agitation calms down, preparatory to the appearance of the tenderly idyllic

Variation VI, A flat major, 4-4.

This is perhaps the loveliest page of all. How touching, how poignant, is the curve of the melody as it gains or loses emotional energy, how meltingly beautiful the harmony, especially at the semitonal modulation (to A major) and at the return to the original key, an ineffable passage! This time the theme is not marked off from the "Appel," but merges into a melodic form of it, of deepest eloquence, at the fifth measure on page 23.

Variation VII, D minor, common time.

A curious experiment in a thin sonority,—flute, with violin accompaniment, and later even the piccolo. The theme becomes more precise than before. A sounding *tutti*, on the "Appel," prepares for

The Theme, F major, 6-4,

sung in unison by the whole orchestra. This is the melody we have written out in quarter notes in Figure I. The March reappears at V, in F major, in a highly energized rhythm, forming a jubilant conclusion.

CHAPTER II

"Enigma" Variations, for orchestra, by Sir Edward Elgar, opus 36 (1899). First performance in London, 1899.

ASIDE from the "Froissart" Overture, opus 19, and the Serenade for strings, opus 20, the Enigma Variations was the first considerable work of Elgar for orchestra, and established his reputation in the field in which he has since become so distinguished, as his even better known "Dream of Gerontius," produced a year or two later, established it in choral music. First performed June 19, 1899, at a Richter concert in London, the Variations were soon heard and cordially appreciated in Germany—in Düsseldorf in February, 1901, and in Berlin (under Weingartner) in November of the same year, on which occasion Dr. Otto Lessmann ranked them with the Brahms Variations on a theme of Haydn, "and even above them as regards the exploitation and handling of the orchestra." This was rare praise to come to an English composition from Germany, where Schumann's dictum, "English music, no music," had

long retained unquestioning acquiescence; but Elgar's music has the rugged strength of the English character without its stiffness and formality, and he has largely escaped the stultifying influence of Handel and Mendelssohn, while subjecting himself gladly to the best influences of contemporary continental music, thus gaining a cosmopolitan freedom and variety of musical speech.

He may well, indeed, have received a suggestion for the peculiar scheme of these variations from Schumann himself; for like the great romanticist's sketches of Chiarina, Estrella, Eusebius, Florestan, and the rest in his fanciful piano piece "Carnaval," they are musical portraits or impressions of his friends. "It is true," he writes in a letter, "that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly.[1] The Variations should stand simply as a 'piece' of music. The Enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger Theme 'goes,' but is not played. . . . So the principal Theme never appears, even as in some late

[1] The score bears, however, the dedication "To my friends pictured within," and each Variation is headed with the initials of one of them.

dramas—*e.g.*, Maeterlinck's 'L'Intruse' and 'Les sept Princesses'—the chief character is never on the stage."

Just what Elgar means by the somewhat cryptic saying that "through and over the whole set another and larger Theme 'goes' but is not played" has been the subject of some discussion. It sounds almost like one of those mystifying utterances with which Strauss enjoys launching a new orchestral work. How it can be taken to mean, as some critics have thought, that the real Theme, unheard, is a counterpoint to the Theme given—that is, a melody that can be played simultaneously with it and counter to it—is hard to see: for, aside from the unusual harmonic basis chosen, with the major section in the middle and the minor start and finish, the phraseology is so peculiar—phrases of six, four, and seven measures respectively—that no commonplace popular melody in square-cut four-measure phrases would "fit" with it. It seems probable that Elgar has in mind some subtler relationship than that of counterpoint.

The work begins, without introduction, with a quiet statement of the Theme,[1] the first phrase sung softly by strings, the second, in

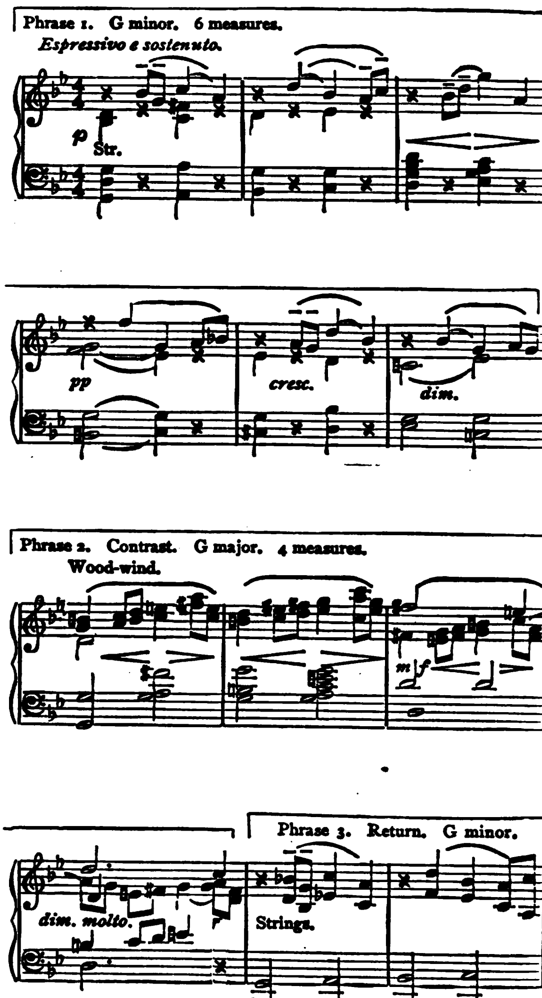
[1] An arrangement for piano by the composer himself is published by Novello & Company ($1.75). There is also a fuller arrangement for four hands by John E. West, and the orchestral score is obtainable in a miniature, pocket edition. References here will be to the piano arrangement.

the brighter major mode, still further brightened by the addition of wind instruments, and the last, a reiteration of the first, mainly for strings again, enriched by clarinet, bassoons, and horns. (See Figure IV.) Simple as the tune is, it is highly characteristic, and could hardly have been written by anyone but Elgar. The serrated profile of the melody in the third and fourth measures, given by the wide jumps alternately up and down; the fondness for the richer "seventh" chords shown in the same place and also in the major section; the firm volition shown by the steadily moving, ever changing, yet ever solid bass;—all are distinctly Elgarian.

Variation I. C. A. E. The initials are those of Lady Elgar—Alice, daughter of Major-General Sir Henry Gee Roberts, K. C. B. She married the composer in 1889. The beginning is quiet, the melody taken by flute and clarinet against a sonorous yet soft background of horns and strings. The second or "contrast" phrase of the Theme is now put into E flat major (measure 10) in order to leave G major for the end. At the return of the Theme we have it magniloquently proclaimed by horns and trumpets (left-hand part of piano arrangement, measure 14), while the strings counterpoint against it in an energetic descent in eighth notes as well as in the more slowly but steadily rising bass. The mood of strenuousness dies quickly away, however, and the last four measures are given to a charming codetta on the

FIGURE IV.

Theme of the Enigma Variations.





contrast phrase (Phrase 2 of Figure IV.) now in G major, clear and at the same time wistful.

Variation II. H. D. S.—P. The most agile and elusive of figures, staccato, in the strings, plays capriciously through seventeen measures before we hear the Theme against it, in the bass, transformed in rhythm but readily recognizable. It dies away, and the chase of will-o'-the-wisps continues until it too fades into silence.

Variation III. R. B. T. With the change to major and the coquettish rhythms which the root melody assumes we get a more light-hearted vein. The melody is now saucily presented by the oboe, and there is a smart amused self-satisfaction about it all, especially the cadence with its empty measure (9) which sets us smiling. The contrast phrase appears this time in F sharp major, developed at some length, debouching in a quaint triplet

figure of bassoon, over which the coy first phrase is tossed by the oboe once more, now joined by the flute (playing an octave higher than the melody shown in the piano arrangement).

Variation IV. W. M. B. Great energy. A pompous, almost bumptious version of the Theme. At measures 15 *seq.* will be found an ingenious treatment of the Theme in canon. The last eight measures are of course for full orchestra.

Variation V. R. P. A. C minor. This variation opposes contemplative thought to the bustle of action of the last. The G-strings of the violins play a new and noble melody, in 12–8 time, against which the basses sound the original enigma in 4–4. The contrast phrase, undergoing a curious transformation, gives rise to a most delicate play of woodwind instruments, a relief to the seriousness of the beginning (see Figure V.). On the return of the Theme it appears in the treble, in woodwind and horns, all the strings playing the counter-theme given to the left hand in the arrangement (measure 12). The badinage of wind instruments recurs, but is again displaced by the Theme, which, without reaching a conclusion, leads over to—

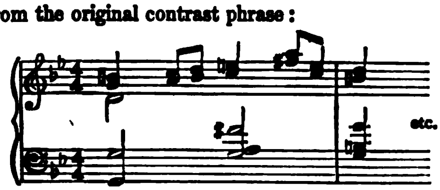
Variation VI. Ysobel. C major. The violas bring forward a new and striking figure characterized by a wide upward jump, and serving as a new counter-subject to bits of the original Theme, now heard from the bassoons. In the sixth measure the motive of the con-

trast phrase joins in, and the two ideas are interestingly developed through the brief piece, which ends with the upward jump of the violas as if in question.

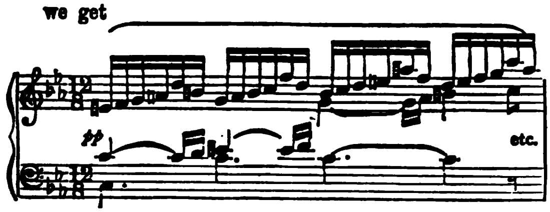
FIGURE V.

Detail from Variation V.

From the original contrast phrase:



we get



Variation VII. Troyte. C major. This essentially orchestral conception is almost unplayable on the piano. With its persistent rhythm of two eighths and two quarters (from the opening four notes of the Theme) given sometimes to kettledrums, sometimes to strings, its sudden accumulations of force in the phrases growing out of the original contrast phrase, its energetic displaced accents, and its mad runs, it is intensely exciting when played up to time by a good orchestra.

Variation VIII. W. N. G major. By an ingenious alteration of rhythm the composer

gets the opening measure of this piece(6–8) from two measures of his original 4–4 time. The whole Variation is given up to exploiting the possibilities of the new version, the contrast phrase being ignored entirely.

Variation IX. "Nimrod." This is probably the most seriously beautiful page of all. "Nimrod" is a sort of punning way of referring to the composer's friend Mr. A. J. Jaeger (Jaeger being the German word for hunter), musical adviser to the firm of Novello & Co., London, who died of consumption in December, 1909. "These Variations," wrote the composer on the occasion of a memorial concert to Jaeger in January, 1910, at which they were played, "are not all 'portraits.' . . . Something ardent and mercurial, in addition to the slow movement (No. 9) would have been needful to portray the character and temperament of A. J. Jaeger. The variation is a record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially of his slow movements." The Theme, changed to the rich key of E flat major and to triple time, which makes it forge forward without any of its originally halting character, takes on an extraordinary eloquence, especially at those Elgarian leaps of a seventh. It is thrice repeated, each time more richly orchestrated.

Variation X. Dorabella. Intermezzo. This is truly an intermezzo rather than a variation. It serves the purpose of affording

a contrast and a relaxation of attention, with its gossamer sonorities of muted strings and staccato woodwinds, and its slight melodic texture.

Variation XI. G. R. S. The notes of the Theme appear, in the second and third measures, in the bass, so reduced to equality of rhythmic value that the ear hardly catches the reference at all at first. An English reviewer says of this: "The furious pedalling in the basses seems to confirm our suspicion that this is the 'picture' of a well-known Cathedral organist." It has been said that this organist is Dr. George R. Sinclair of Hereford Cathedral.

Variation XII. B. G. N. A variant for violoncellos and violas of the original Theme. The phrase of contrast, long ignored, reappears at the thirteenth measure.

Variation XIII. * * * The three stars refer to a friend at sea, and the Romanza, as this Variation is called in the orchestral score, is a delicately imaginative evocation of the sea and the ship. After the presentation of a new melody, with passing reference in measures 4 and 5 to the Theme, we have, at the point marked "ppp, lontano," a suggestion in the violas of the heaving of the ocean, aided in the orchestral version by a murmur from the kettledrums played with side-drum sticks. Then a single clarinet, with a phrase from Mendelssohn's "Calm Sea and Prosperous Voyage" Overture, gives our imaginations just the hint they need. "The marine picture,"

says Mr. Ernest Newman, "becomes still more lovely later on, where the viola figure is distributed over the whole of the strings, and the Mendelssohn quotation is breathed out softly in trumpets and trombones. At the very end the sense of the ship vanishing in the distance is exquisitely conveyed, the Theme returning to the placid clarinet, and the drum keeping up its faint persistent throbbing."

Variation XIV. E. D. V. Finale. After preluding matter based on the rhythm of the first three notes of the Theme, there bursts forth *fortissimo*, *largamente*, a march-like theme of most indomitable vigor. This is the central subject of the finale; but associated with it, with much imagination and polyphonic skill, are other things, as for instance the "Nimrod" variation (at the fortissimo grandioso on page 35) and the C. A. E. variation (at the bottom of page 37). The impressive climax of the last two pages is again derived chiefly from the "Nimrod."

CHAPTER III

Symphony No. 3, in F major, by Johannes Brahms, Opus 90 (1882–1883). First Performance at Vienna, 1883.

BRAHMS'S detestation of hypocritical or exaggerated praise was one of the best known but least understood of the qualities of his profoundly honest nature; the curt rebukes he always gave to flattery won him the reputation for bearishness, while the sincere loyalty to art which prompted them was seldom appreciated at its real value. The great success with the public made by his third symphony, less complex than the first and more vigorously passionate than the second, when it was first played by Hans Richter in Vienna, December 2, 1883, even annoyed him because of the lack of justice in appraising the works which it revealed. At a rehearsal of the symphony in four-hand piano arrangement, played by Brahms and Brüll, "Have you had any conversation," asked one of his friends, "with Mr. X?"—a man who had never liked Brahms's music hitherto. "He has been telling me how delighted he is

with the symphony." "And have you told him," replied Brahms, "that he very often lies when he opens his mouth?"

The First Movement

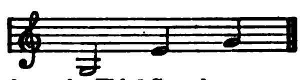
The ruggedness of character shown in this complete superiority to petty vanity, unfortunately even more rare in musicians than in other men, is reflected in the music of the third symphony, as indeed it is in almost everything Brahms ever wrote.[1] With what heroic vigor it sets out, in those three massive chords! The peculiar energy of the progression, which recurs many times, forming a sort of "motto" of the symphony, is due in part to the opposition between the A flat of the second chord and the A's of the first and third, known as a "cross relation," and in part to the wide leap from the A flat to the high F, omitting the C which is equally a part of the harmony. This jumping across, and omitting, some of the tones, in melodies made out of chords or arpeggios, is almost a habit with Brahms. Mr. Felix Weingartner, in his little book on "The Symphony since Beethoven," points out a certain group of notes that occurs so frequently in his pages as to have been dubbed the "Brahms leit-motif." It is shown at Figure VI (a); and a comparison with it of the "motto" of the symphony,

[1] The symphony has been arranged for two hands by Robert Keller, and is published by Simrock, Berlin. The orchestral score is obtainable in the pocket edition of Eulenburg, Leipzig.

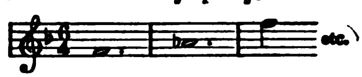
shown at (b), will show that this is practically an inversion of it.

FIGURE VI.

(*a*) **The "Brahms Leit-motif."**



(*b*) **Motto from the Third Symphony.**



(*c*) **The first theme, with "motto" in bass.**



In the third measure, against the "motto" in the basses, the violins give out a sweeping downward phrase (Figure VI, c) which is the real first theme of the movement. Its rhythm, with the effect of syncopation given by placing a silence on the second accent of the measure, is of splendid impetuosity. If the student will write in, at the seventh and eighth measures, in dotted half-notes, the tones middle C, E flat, high C, E natural, he will see how Brahms introduces the motto again, in a way that could not be incorporated in the piano version. For many beautiful details of this kind one should consult the miniature orchestral score. With the fifteenth measure commences a quieter transitional passage,

leading over to the second theme, in the key of A major (the mediant of the original key of F) and 9-4 time. Here is an example of Brahms's subtlety of rhythmic sense. This whole lovely and rather long phrase for the lyric clarinet is made from a small cluster of notes by simply repeating them in constantly altering relationships to the metrical pulse. It is repeated, higher, by solo oboe, continued by solo flute. (See Figure VII.) This method

FIGURE VII.

Second theme of First Movement.



of developing the latent significance of a bit of melody, it may be interesting to note, goes right back to Bach, who uses it constantly in his chorale-variations. Mr. Fuller-Maitland truly says of Brahms: "His power of handling his material, so as to bring out every beautiful aspect of every theme, is surpassed by none of the older masters, not even by Beethoven. That power is none the less conspicuous because, for the most part, the usual types of musical form, those which have been called classical, have been employed. . . . Brahms, being in no straits for new ideas, had not the need, which Liszt and other 'advanced' composers had, of altering the classical forms or experimenting in new ones." With the

piquant new rhythm of three staccato quarter notes, which first appears in the seventh measure of page 5 of the piano two-hand arrangement, we get a mood of playful badinage, interrupted for a moment by a mysterious soft announcement of the "motto" but resumed and continued in rising agitation until, with the last few measures on page 6, the exposition of themes comes to an end with the return of a more energetic variant of theme I.

The development, rather short for Brahms, begins with this also, but goes on with an eloquent enunciation of theme II by the violoncellos (page 7, measure 7) and with a resumption, at the bottom of the page, of the mood of badinage. This lasts not very long before the motto, tentatively and as it were wistfully sounded by a solo horn (page 8, line 4), suggests that the return of the themes in recapitulation is imminent. But it does not occur at once; the sense of dramatic suspense is well maintained; and we have at first only a groping version of the first theme in the low strings, as if lost in darkness, and with all its energy at ebb (Poco sostenuto). Only with the emphatic proclamation of the motto by the brass choir does will return, and the jubilant sweep of the main theme.

The recapitulation follows the exposition closely. Only at its conclusion (in the fourth line of page 12) do we get a new departure in a development of a hitherto unnoticed rising figure of four notes which originally appeared in the seventh measure, and now

generates unsuspected power. Soon, however, it gives place to a quieter mood, and after a contemplative and peaceful dwelling upon the motives first heard in measures 11 and 13 the music dies out with a slower form of the opening notes of the first theme plucked by the strings against sustained quiet chords of the wood-wind.

The Second Movement

A phrase of simple, rather archaic character but of great charm is announced by the clarinets and bassoons, its cadence echoed by strings. A similar one balances it. The remainder of the melody illustrates in a noteworthy way the flexibility of Brahms's rhythmic sense. The device of echo, once started, is maintained, but with such variety of application that there is no monotony; the third phrase has its cadence in the fifth measure instead of the fourth, and the echo carries it out to six; the last phrase, in which the theme returns, does not cadence until the third beat of the eighth measure, and the echo carries it on to nine measures (with an "overlap") in all. The curious motive of four even quarter-notes which occurs at the third measure of this phrase, its effect enhanced by unexpected harmony on its repetition, should be noted for reference in a moment. There follows a variation of this theme, with dainty sixteenth note figuration by the oboe (later strings). With the sixth measure on page 15, however, this

"peters out" and we hear in bass the strange, groping motive of four quarter notes which we just observed. The rhythmic movement grows fainter, as if hesitating, until a new theme, in G major, sung by clarinet and bassoon against heavy chords in the strings, starts things moving again (Figure VIII, a).

FIGURE VIII.

(a) Second theme of Second Movement.



(b) Remarkable development of this two-note motive.



The characteristic rhythm of this (a note twice repeated, first as an up-beat, then with an accent), destined to assume great importance in the finale, presently gives rise to a most original passage, deserving quotation in full (Figure VIII, b). The way the two D sharps, then again two more, then G sharps, and finally E flats, are dropped as foreign bodies into the musical solution, so to speak, by the wind instruments, and then dissolved into it by resolution of the dissonances, sometimes by the same instruments, sometimes by the violins, will hardly be forgotten by any one who has once heard it. Such musical imagination as this, expressing itself quietly but with irresistible force, makes the sonorous platitudes of less thoughtful composers seem pitifully flat. There follows further variation of the first theme, with play of the rhythm of three against two to which Brahms is so addicted, beginning in G major and proceeding through B major and other keys to debouch in an emphatic reassertion of the main motive of it in C major, fortissimo, after which it is continued more tranquilly by the wood-wind, supported by a murmur of strings. The theme is repeated with simpler figuration through the second half of page 18, and the motive of its final cadence (the last measure on that page), a dotted half-note followed by two eighths, generates the new and soaring melody of the coda commencing on page 19. The wonderful passage of injected dissonances, recurring, is followed

by a *rückblick*, or backward glance, at the main theme, now hauntingly harmonized with plaintive descending chromatic sixths of the bassoons over a plucked bass.

The Third Movement

This is one of those *Poco Allegretto* movements, gentle, graceful, imaginative, which the pensive temperament of Brahms made him prefer to more rollicking scherzos. The violoncellos outline a melody of loveliest and most sustained curves over an accompaniment which, divided among the strings, yields little to the tune itself in gracious charm of contour. After it has been repeated by the violins there follows a brief development of a new and contrasting figure in brighter major keys, C and E, and a recurrence of the theme, this time entrusted to flute, oboe, and horn. With the change of signature appears a new and more elusive theme, in A flat, in the wood-wind instruments, alternating with a strain of tenderest, most earnest feeling in the strings, first in B major, later in A flat itself. This section ends on a question, so to speak—the first three notes of the main theme, reiterated thrice, as if interrogatively, by clarinet and bassoon. Then, as if in answer, a solo horn sings once more the melody, which, after digressions much as before, is repeated by violins and violoncellos. A brief reminiscence of the middle part ushers in a soft ending.

The Fourth Movement

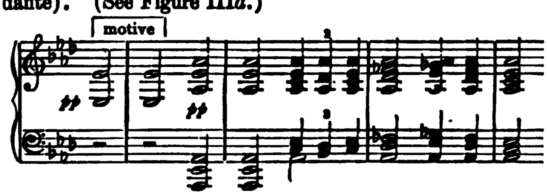
The mysterious main theme is given out *piano* and *sotto voce* by low strings and bassoons in F minor, in such fashion as to fill us with the sense of suspense, of something brooding, ominous (Figure IX, a). It is one of those melodies less remarkable in itself than for what it suggests, and used by Brahms as an occasion for his marvellous imaginative use of variation. The first variant of it follows immediately, in the wood-wind, oddly lengthened from four measures to five. Presently there is a solemn interruption from the trombones—that same motive of a note twice repeated which we saw in the slow movement and noted to be destined to greater exploitation in the finale. This theme as it now appears, shown in Figure IX (b), should now be carefully compared with Figure VIII (a), the version used in the Andante. This is in turn interrupted by a vigorous *tutti*, alternating with snatches of the first theme a new and most energetic rhythm, which presently runs into the second theme proper (line 4 of page 27), a theme of splendid buoyancy in which the rhythm of two against three is again prominent, given at first to the violoncellos, in C major. The continuation, on page 28, brings forward a final theme, in C minor, in syncopated rhythm, which, strenuously developed, seems to be carrying all before it in a madder and madder whirl until it is suddenly arrested by the opening notes of the

Figure IX

(a) Main theme of Finale.



(b) Trombone theme (variant of Second theme of Andante). (See Figure IIIa.)



(c) Variant of a.



main theme, commandingly asserted by the horn over dramatic plucked chords of the low strings (top of page 29). A new variation of the theme is thus introduced in the wood-wind instruments, plucked strings picking out the accents; and still another follows, in which oboe and bassoon carry the melody, while the staccato strings interject chords in a highly nervous rhythm. At the bottom of the page appears what is perhaps the most original variant of all. While high wood-winds support an even flow of harmony the strings again interject, but this time it is the theme they add, parcelled out oddly into four eighth notes to each measure. This striking passage is given in Figure IX (c). A development of this, of the two-note motive of the trombones, and of other matters follows, leading at the bottom of page 31 into the return of the second theme, this time in F major. What follows it is much as before—the jubilant theme in major, the increasing agitation, and the dramatic interruption of the horns (middle of page 33). But new variants of the inexhaustible theme follow: first a curious one in triplet rhythm and in the distant key of B minor, then one in F minor, but with veiled and elusive sonorities, the strings having taken mutes and a general air of mystery having descended upon the scene. With the change of signature to one flat, *Un poco sostenuto*, begins one of the most wonderful codas that even Brahms has ever written. The oboe suggests a slower form of the theme

than any we have yet heard; various instruments add bits of its motives; and over all, like a tide coming in, flows the new sixteenth-note figure of the muted strings. Just as this seems to be completing its inundation and obliterating all landmarks, the repeated-note motive from the second movement is asserted quietly but irresistibly by the soft brass choir, which gradually builds up the whole theme, its parts always set off from each other like islands by the rising flood of the muted strings. The passage, which occurs at the bottom of page 34, is too long to quote here, but it makes one of the most unforgettable perorations in all symphonic literature. At its subsidence it reverts, by the happiest of inspirations, to the main motive of the first movement, which will be noticed occurring in slowing rhythms through the last nine measures, first in the violins, then in the lower strings, coming at last to rest on the low F. It may well be questioned whether the whole range of music has anything finer to show than these last two pages.

CHAPTER IV

Symphonic Suite, "Scheherazade," by Nicolas Rimsky-Korsakoff, opus 35.

BORN at Tikhvin, in the government of Novgorod (Russia) in 1844, Rimsky-Korsakoff, brought up in the Navy, was persuaded to adopt the profession of music by Balakireff, the "guide, philosopher, and friend" of so many Russian composers of his generation, such as Borodine, Moussorgsky, César Cui and others. He wrote the "first Russian symphony" at the age of twenty-one; but later, coming to a realization of his technical deficiencies, undertook a thorough self-discipline, writing in one summer sixty fugues and many other contrapuntal exercises. He became an erudite musical scholar, editing operas of Dargomyzsky, Moussorgsky, and Borodine, making a collection of Russian folk songs, and writing a "Harmony," an "Orchestration," and the interesting Memoirs, parts of which have recently appeared in the NEW MUSIC REVIEW. Among his works are a second symphony, "Antar," oriental in character; a third symphony;

a symphonic poem, "Sadko"; "A Fairy Tale"; a brilliant "Spanish Capriccio"; an overture on Russian church themes, "The Russian Easter"; and suites drawn from his operas. He is distinguished as a composer by freshness of melodic invention, rich and somewhat exotic harmony, an oriental fondness for ornament, and above all for his extraordinarily vivid, sonorous, and varied orchestration. He exerted also an important influence on the development of Russian music through his teaching of such later composers as Liadov, Arensky, and Stravinsky. Rimsky-Korsakoff died in 1908.

The orchestral score of Scheherazade bears on its title page the following program:

The Sultan Schahriar, persuaded of the falseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution.

Many wonderful things were told Schahriar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for their verses, on folksongs for their words, and intermingled tales and adventures with one another.

I. The Sea and Sindbad's Ship.
II. The Narrative of the Calender Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion.

The Sultana Scheherazade, who thus entertained Schahriar through the thousand and one nights of which the record is immor-

talized in the *Arabian Nights' Entertainments*, was the daughter of the chief Vizier, and is said to have "perused the books, annals, and legends of preceding kings, and the stories, examples, and instances of by-gone men and things. She had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well-read and well-bred." Rimsky-Korsakoff's music is not meant to illustrate her stories in detail; indeed the program is intentionally vague; we are not told which of Sindbad's voyages is meant, nor which of the three Calender's tales, nor which of the countless princes and princesses ("each more beautiful than the others") who pass across the sumptuous stage of the *Arabian Nights*. Only in the epigraph to the finale do we get a specific reference identifying for us the adventure of Prince Ajib, son of Khazib, as recounted in the third Calender's tale. What the composer has intended, then, is less a finical tone-painting of details than a broad sketch of the romance, adventure, intrigue, hair-breadth escapes, and strange outlandish happenings of far Eastern lands; and this he has brilliantly achieved.

I. The Sea and Sindbad's Ship

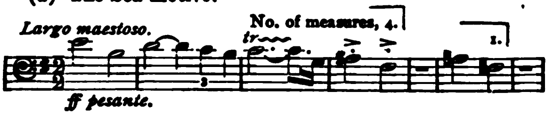
The first movement[1] opens with a statement, in a bold orchestral unison, of the

[1] There is a four-hand arrangement by the composer, and an arrangement for piano solo by Paul Gilson. The references in this study will be to the latter.

main theme, known as the SEA motive (Figure *X a*), the phraseology of which, in

FIGURE X.

(*a*) The Sea motive.



(*b*)



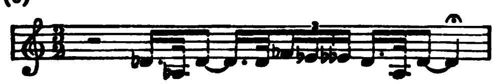
(*c*)



(*d*)



(*e*)



(*f*)



four measures, with an after clap or "echo" of the fourth, is characteristic and should be noted. Soft chords of the wood-wind, not unlike those which begin and end so delicately Mendelssohn's "Midsummer Night's Dream" Overture, prepare the way for the SCHEHERAZADE motive, a curious, rambling, cadenza-like melody, essentially oriental both in its mood of lassitude and its luxuriance of ornament, played by a solo violin, with harp chords for sole accompaniment. (See Figure XI *a*.) With the change of mode to major (of the central tonality, E) and of time to the more swaying 6–4, we hear what has been called the WAVE motive from the violoncellos—the left hand part in the arrangement —and with it a new form of the SEA motive, retaining its characteristic phraseology of 4+1. (Figure X *b*.) This whole theme, occupying page 4 of the piano version, is

FIGURE XI.

(*a*) **The Scheherazade motive.**



(*b*) **Violin Solo.**



exceedingly impressive in melody, harmony, rhythmical treatment, and coloring—a genuine "inspiration," and one of the most memorable evocations of the sea in all music. First, the melody is ingeniously changed from its first form (Figure X *a*) by the lengthening of essential and the shortening of inessential notes, to conform to the greater swing of the triple meter, while the snap in its tail, so to

speak—the shortening of the last two notes—keeps the languor of the movement from lapsing into monotony. Second, the harmony is rich, full, and subtly chromatic; it progresses unexpectedly yet naturally; and it is so contrived that though its "modulating sequences" move through many keys, thus partaking of their kaleidoscopic variety, it is firmly based on E major through its commencement from its tonic and its arrival at its dominant. In the third place, the rhythm is excitingly elastic; stated mathematically, in numbers of measures in each phrase, it may be expressed in this formula: 4+1, 4+1; 3+3; 1½+1½; 4+1; upon our minds it has the effect of pressing impatiently forward to a deliberately emphatic end. Finally, the orchestration, for low clarinets and violins on their G strings, with 'cellos constantly filling in with the wave-motive, and bassoons and horns adding somber sonorities for the climax, makes a perfect body for the soul of the music. It is a fine passage. It is repeated in higher register, with fuller sonorities, and with the harmonic scheme changed (by means that the student of harmony will be interested to investigate in detail) so as to emerge in C major.

A dainty passage of detached chords in wood-wind (top of page 6) suggests a digression at this point; but we are brought back by a few notes of the main theme in the dreamy tones of the horn (Figure X *c*), continued by a tender phrase from the flute.

Thrice comes the dreamy horn call, answered the second time by the oboe; the third by the clarinet; and thus is finally ushered in a second theme (Figure XI *b*), simply a variant of the SCHEHERAZADE motive, still played by solo violin. Its characteristic figure of whirling triplets is presently taken up by all the first violins and the flutes, oboes and clarinets, and leads into a climax culminating in a vigorous version of the first theme, in quickened rhythm, by trombones and low strings (Figure X *d*).

This brings the statement of the themes to an end. So far we have had a regular sonata exposition in E major (Theme I) and B minor (Themes II and III); but now, without any development of them, the composer plunges at once into their recapitulation, beginning with the first, in E major, in the most brilliant sonorities of the full orchestra, and with the motive of Scheherazade shrilly admixed by the wood-wind, including the screaming piccolo. It is like a canvas of Soroña, blazing with sunlight. The quaint theme in detached chords initiates a digression, as before; and, also as before, the faint horn calls (now given to solo violoncello) and the fragments of wood-wind solos, lead to the second theme on Scheherazade's triplet motive (page 12, top), and the climax culminates in the third theme, the abbreviated version of the Sea motive (bottom of page 13). This time the latter is slightly developed, through page 14; and gently breathed

echoes, so to speak, of the main theme, from flute, oboe, and clarinet in turn, introduce the lovely coda in which the solo violin plays a modified and chastened form of the theme (letter M, page 15). The quaint theme in detached chords also returns for a moment before the music dies away.

II. The Story of the Calender Prince

After the Scheherazade theme, from a solo violin as before, has again suggested to us the narrator of these adventures, the Prince's story begins with a melody in a quaint rhythm four times repeated: first in the throaty tones of the bassoon, then more piquantly by the oboe, then in more swinging tempo by the violins with a bubbling accompaniment; and finally still more animatedly by the wood-wind, with all the accents hammered in by the strings. The rhythm of this theme owes much of its charm to the opposition between its two-beat motives and the three-beat measure, as indicated in Figure XII. The phraseology is also interesting. The first two phrases balance, albeit the first is extended to five measures by holding the cadence note; the contrast is a thrice repeated phrase of 4, 4, and 6; and the florid cadence in the last is built in a characteristic progression of harmony, indicated in parentheses, later reproduced in an endless series of ornamental cadenzas, after the true Oriental fashion. The triplet figure of these cadenzas is only

FIGURE XII.

Theme of the Calender Prince's Tale.



suggested in the early statements. A brief recurrence from the first movement of the Sea theme in the bass (line 2 of page 20) prepares the way for a new and more dramatic variant of it, forcefully proclaimed by the trombone against an agitated tremolo accompaniment (Figure X *e*). There follows an exciting passage in which, over a constantly maintained tremolo C and F sharp, trombones and trumpets alternately blare forth this variant, ***in different keys***, the harmony being so contrived as to take the color of each in turn.[1] At the top of page 22 this

[1] **The student of harmony may be interested in the**

variant is combined with the slower bass form the relation of which to Figure X *d* will be apparent. From this point on until the return of the first theme at the Con moto on page 29, there is constant witty play with these materials alternating with the flowery cadenzas already described. It is all too complex to analyze in detail; let it suffice to point out the following particular ingenuities: Page 23, line 3. Variation of the second measure of Figure X *d*, in shrill *timbres*. Page 24, line 2, (letter H). Motive X *e* in three-measure phrases. Page 24, last two measures. Motive in bass, as a four-measure phrase, answered by three-measure form in treble. Page 26. The middle part only of the motive, developed.

The main theme on its return is carried out with new variations to an end of great brilliancy. In general criticism of this movement it may be said, however, that the beauty of the orchestral coloring, and even the ingenuity of the rhythmic variation of the

---

present writer's analysis of this passage in an article on "Equivocal Chords," in the NEW MUSIC REVIEW for January, 1910, in which it is pointed out that the C and F sharp (or G flat) of the violins may be heard as dominant seventh either of G or of D flat. "The first note [of the trombones—D] crystallizes our impression, and we know we are hearing the dominant seventh of G. Hardly has the call died away, however, when two trumpets give the other call. Presto, change! That first A flat whisks us away into the key of D flat. The composer proceeds to toy with the calls, first one and then the other, and each time we feel the pleasant shock of a cold plunge into unknown waters."

main motives, does not entirely cloak, even in the orchestral version, and still less in the piano, the extreme repetitiousness of the music itself. It is all a juggling with a few fragments. This is undoubtedly Rimsky-Korsakoff's chief limitation as a composer. In the words of Mrs. Rosa Newmarch, one of the ablest exponents of Russian music to English readers:

"Those who assert—not entirely without reason—that Rimsky-Korsakov is not a melodist of copious and vivid inspiration must concede the variety, colour, independence and flashing wit of his accompaniments. This want of balance between the essential and the accessory is certainly a characteristic of his music. Some of his songs and their accompaniments remind me of those sixteenth-century portraits in which some slim, colourless, but distinguished Infanta is gowned in a robe of brocade rich enough to stand by itself, without the negative aid of the wearer."

III. The Young Prince and the Young Princess

This charming lyrical movement opens with a daintily graceful theme in G major, given to the violins, doubtless suggesting the Princess. The sweeping runs for clarinet, and later for flute, with which it is decorated (bottom of page 35, and following) illustrate once more the composer's Eastern fancy for

rich ornament. A more vigorously rhythmed contrasting theme (Pochissimo più mosso, page 38), accompanied by the exciting rattle of the snare-drum, introduces the Prince. The first theme returns on page 41; and after the Narrator, Scheherazade, has for a moment claimed our attention (page 42), the rest of the movement is given to an extended coda on both themes.

IV. Festival at Bagdad, etc.

A new variant of the Sea motive (Figure X *f*) and the motive of Scheherazade, alternate in the introduction of the Finale. Its main theme, peculiar to it, depicting the hurly-burly of the festivities, begins with the Vivo on page 48, and is continued by many quaintly or gorgeously scored repetitions in Rimsky-Korsakoff's customary manner. Themes from earlier movements are referred to, such as that of the Calender at page 50, line 3, and the Prince at line 3 of page 51. A long development of the theme follows, with incidental reference to the Sea motive, becoming, in spite of the momentary interruptions of the quieter Prince theme, more and more frenetic until, with the approach of the ship to the magnetic rock the Sea music of the first movement bursts forth, in a gorgeous apotheosis, from the full orchestra (page 66). This is of overwhelming effect, with its great sustained harmonies of the full brass choir, its quickened form of the wave-motive in

the strings, its whirling bits of the Scheherazade theme in flutes, oboes, and clarinets, and the whistling wind of the piccolo. The catastrophe is followed by a few references, in quieter vein, to most of the themes of the first movement, even the quiet wood-wind chords being heard near the very end. It all makes an impressive epilogue to one of the most gorgeous tone-pictures in musical literature.

CHAPTER V

"Irish Symphony," in F minor, by Sir Charles Villiers Stanford, opus 28. First performance in London, 1887.

SIR Charles Villiers Stanford, Mus. Doc., D.C.L., LL.D., born in 1852 at Dublin, has done much for the music of his native land; through his collections and arrangements of folk-songs, his opera "Shamus O'Brien," and instrumental works like his two orchestral "Irish Rhapsodies," his "Irish Fantasies" for violin, and above all his third symphony, opus 28, called the "Irish Symphony." He has been professor of composition in the Royal College of Music, London, since its inception, is well known as a conductor and as a writer, and was knighted in 1901.

The Irish Symphony was first produced at a Richter concert in 1887, and was later conducted by Hans von Bülow in Hamburg and Berlin. The composer tells an interesting anecdote of it in his "Pages from an Unwritten Diary":

"In January I heard accidentally through a friend that the symphony was to be given at

Hamburg in a few days. I had had no word from von Bülow, but I packed my bag and made straight for the Elbe, arriving late on the night before the rehearsal. Mr. Walter Ford and I found out the concert room, went 'on the sly' after breakfast, and ensconced ourselves in the dark under the gallery. Hans was hard at work on the symphony. Whether it was second sight or brain-wave I know not, but we had not been there for a few minutes before he turned round, peered into the dark recesses at the back of the room, and called out my name. He had not heard a syllable about my coming. . . . At Berlin he amazed me by conducting both the rehearsals and the performance from memory. I asked him how on earth he could do it, and he would only say 'Good for the newspapers.'"

The symphony was enthusiastically received in Berlin. A correspondent of the *Musical Times* wrote: "Dr. Stanford was called six times, and the usually cold Berliners got up and cheered like undergraduates. Moreover, they repeated the work on the following night, made Dr. Stanford conduct it before he went to the train homewards, and encored their own enthusiasm as well."

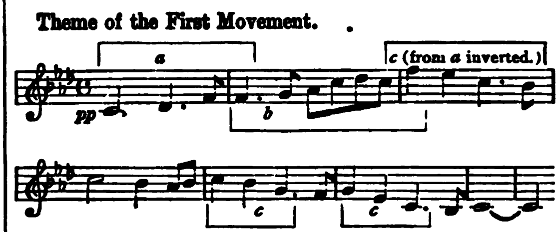
The First Movement

The main theme[1] begins at once, softly,

[1] The Irish Symphony is published by Novello, Ewer & Co., in full score and in four-hand piano arrangement. The references to pages in this study refer to the latter.

mysteriously, in all the strings except the contrabasses. The chief melodic figures of it, and their relationships, are suggested in Figure XIII. It gets from its curious intervals

FIGURE XIII.



and especially from its avoidance of the leading tone, a modal quality, an indescribable wildness and melancholy. Its outstanding feature is the motive marked *a*, a sort of "motto" of the whole symphony, and the inversion of it with changed rhythm marked *c*. Chords in low clarinets, horns, and bassoons, add to the somber coloring, and the soft roll of the kettledrum suggests apprehensive suspense. But a quick crescendo of the strings soon ushers in a return of the theme, fortissimo, in full brass and wind, completed by strings. A "bridge" passage, founded partly on motive *b* (four measures before the end of page 3) and partly on a literal inversion of *a* (page 5, measures 10 *seq.*), leads over to the second theme (*Il tempo più tranquillo*), a melody of Mendelssohnian amenity despite its distinct Hibernian flavor. It is given out first by cellos with a transparent woodwind accom-

paniment, then by violins with imitative responses from clarinet and flute. The interesting treatment of the harmony just before the cadences at the top of page 7 will be noted —also the tranquillity and charm of the cadences themselves, again recalling the clear style of Mendelssohn.

Three measures after the change of signature, a persistent figure begins in the bass, which is nothing but a shortened and rhythmically altered version of motive *a*. This gives a fine unity to the piece as a whole, especially as it is returned to in the coda, as we shall see. The development proceeds chiefly on the first theme up to the point marked "appassionato" toward the bottom of page 9; after that it is devoted to the second. The approach to the recapitulation is managed with much skill and sense for dramatic effect. Over a bass that hesitates and gropes (page 10, line 3), a figure of four notes from the second theme is echoed from instrument to instrument, at first always in the same rhythm, then with rhythmic dislocations which as well as the harmony, give a certain Brahmsian cast to the passage. With the C sharp pedal point trombones and trumpets solemnly breathe a slower form of the theme as if taking leave of it; and with the lapse of the whole body of tone to C returns the main theme, in low wind and violas, while tremolo violins reëcho the solemn harmonies just heard from the trumpets. It is all most imaginative.

The second theme is given, in the recapitula-

tion, to clarinet, with the imitative continuation as before. The sweetly quiet cadences are this time somewhat extended (lower half of page 15); and the coda starts in with the inversion of motive *a* in the bass mentioned above. The "motto," in a slower, more stately version, is proclaimed several times by the brass. The very end is quiet.

The Second Movement

"It is not always easy," writes the composer in his "Thoughts Concerning Folksong and Nationality," contributed to the *Musical Quarterly* for April, 1915, "to differentiate between Irish jigs and marches. The character of the music itself is the only safe guide. The jig rhythm is always 6–8, but rapid in tempo, and often infinite, *i. e.*, devoid of any ending, and perpetually repeating itself (like a recurring decimal). The hop-jig is similar to it but in 9–8 time." The theme of this scherzo is evidently based on the hop-jig; and if we put double bars and repeat marks before the second and after the ninth measures of Figure XIV we shall render it "infinite." The long-held A of the first bar is not an essential part of the phrase, but an emphatic

FIGURE XIV.



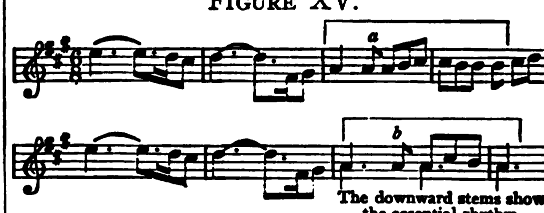


preparation for it, not unlike the long "Oh" with which convivial songs often begin, and imparting something of the same air of high good humor.[1] The same expression of good

[1] It is what is known to students of rhythm as an "arrestive anacrusis." See for other examples Schubert's Impromptu in E flat, Chopin's Nocturne, opus 15, No. 2, and the Trio of his Waltz in D flat, opus 64. The term "anacrusis," from Greek words meaning "I strike or thrust back," is applied to those sounds which precede and lead up to the first accented note of a rhythm.

humor characterizes the cadence in the tenth measure, typically Irish in its threefold reiteration of the key-note—D in this case. It is interesting to compare with this Beethoven's use of the Irish idiom in his Seventh Symphony. In the article just mentioned Stanford says: "It is of course a matter of history that Beethoven arranged many Irish, Scotch, and English airs for Thomson of Edinburgh. Shortly after he made the arrangements, or indeed perhaps concurrently with his work upon them, he wrote his Seventh Symphony in A. Not many critics have noticed the strongly Irish characteristics in it. The theme of the first movement is essentially Irish even to its three final notes. [See Figure XV.] Note *a* and *b*: *a* being a typical Irish

FIGURE XV.



phrase and *b* (eliminating the ornamental surroundings) the three heavy repetitions of the Irish Cadence." Now Stanford himself not only uses the same "typical Irish phrase" in measure 9 of Figure XIV, but he develops it by piquant imitations of the first violins by other strings, as is only suggested in our figure through lack of space, but as may be seen in detail in the score.

Moreover he uses the same sort of augmentation of these repeated eighth notes into dotted quarters, to bear the brunt of the continuation of the piece after the double bar, that Beethoven uses to elaborate his cadence. As he is writing in 9–8 rather than 6–8, however, he gets four repeated notes from the process instead of three. These four notes are first heard in the wood-wind, three measures after the double bar; a little later they germinate into a complete tune for trumpets and horns, against a high trill of violins. The first tune returns, in fine fettle, at page 23.

But the possibilities of that piquant little group of four notes from measure 9 are not yet exhausted. As the scherzo concludes they are left twitching, so to speak, passing from violins to low strings and thence to trumpets and drums; and losing momentum they change into groups of two, in pizzicato strings, and thus by one of those economies dear to all true artists become the accompaniment of the plaintive, romantic melody of clarinets, horns, and bassoons which forms the Trio (*l'istesso tempo*, D major). What a charming transition! Further, as the Trio proceeds, even the original form of the motive sticks up its head again (top of page 24) with a saucy wink. The scherzo is repeated, and topped off with a final reference to the motto of the symphony.

The Third Movement

After a rhapsodical introduction suggesting

the harp of some ancient Irish bard, with brief phrases from the wood-wind instruments in pairs forecasting the theme, the clarinets announce, mostly without accompaniment, the melancholy and romantic air which is the chief subject of the piece. It is briefly developed. With the change to D major an oboe solo brings forward a second melody, while the violas outline a persistently reiterated figure taken, the composer tells us, from one of the Irish songs, "The Lament of the Sons of Usnach," noted in Petrie's great collection. This figure, especially in the minor form in which it is sounded later by the horns, recalls the similar *ostinato* in the slow movement of Brahms's Fourth Symphony. Concerning this coincidence the composer writes as follows in his "Pages from an Unwritten Diary":

"I happened upon one [of Bülow's letters] which proves up to the hilt the innate kindness and thoughtfulness of the man, even for an artist whom he had never seen. The Irish Symphony and Brahms's E minor (No. 4) were written simultaneously. The slow movement of Brahms's work begins with a phrase which is note for note identical with a passage in the slow movement of mine, from an old Irish lament in Petrie's MSS. In October, 1887, von Bülow wrote to Wolff the agent in Berlin, 'Brahms No. 4 in E minor haunts it a tiny bit—but the reminiscence in the Adagio is pointed out by the composer in the prefatory note as a National melody. Otto

Eichberg [a prominent critic in Berlin] ought to have his attention called to this.' Such was the thoughtful care of the conductor for a young composer."

After a return of the first theme, ornamented now by a graceful embroidery of the violins, soft trombones, recalling the second theme, initiate a more agitated passage for full orchestra in which it is worked up canonically between high and low strings (later with brass). As this outburst dies away the elegiac first theme is heard again, this time from the violins. A silence. . . . And now a single horn sounds the persistent figure from the Lament, mysteriously, as if from far away. The oboe outlines, once more, plaintively, the second theme, in minor, answered by the flute in major, over still softer horn calls, all accompanied by the swaying chords of the harp. It is a lovely passage (see Figure XIV). The movement ends with the same harp passage with which it began.

The Fourth Movement

After some preliminary skirmishing, the folk-song "Remember the Glories of Brian the Brave" is announced, in F minor, in a suppressed sonority, by the violas, pointed by the horns, the rhythm sustained by plucked low strings. It is taken up, in a higher plane of sound, by oboes, clarinets, and bassoons, with harp added to the plucked strings.

FIGURE XVI.



Finally it bursts forth with unquenchable vigor from the full orchestra. A second theme,

in strong contrast with it, broad and sustained, is brought forward by the G strings of the violins, in A flat major. It is somewhat developed, with an episodic reappearance of "Remember the Glories"; and then, in a *molto tranquillo* movement, against an undulating high E of the violins, soft trumpets sound the noble folk-tune, "Let Erin Remember the Days of Old." After this most impressive passage the hurly-burly of the opening returns, and we get the usual recapitulation of themes, the second this time in D flat major, and with a rather Brahms-like infusion of triplet rhythm, and "Let Erin Remember" in the tonic major key, making a splendid peroration.

CHAPTER VI

Symphony in D minor, by César Franck.
First performance in Paris, 1889.

THIS symphony is of commanding interest not only as one of the finest symphonic works of modern times in any school, but as the sole representative of its class in the work of the third and greatest period of the composer from whom the most vital modern French music derives. Born in 1822, César Franck did not reach the plenitude of his powers until the last decade of his life, when he wrote his quintet for piano and strings (1879), the oratorio "Les Beatitudes" (1879), the Symphonic Variations (1885), the Violin Sonata (1886), this Symphony (1886), the String Quartet (1889), and the three Chorales (1890). He died in 1890. The symphony is one of his most characteristic works, in the deep thoughtful beauty of its expression, in its peculiar chromatic harmonic style, and in the use made of theme transformation and other innovations in structure.

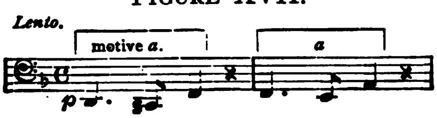
The First Movement

A mysterious, questioning motive, of upward inflection, bearing a certain resemblance, as d'Indy remarks, to the "Muss es sein?" ("Must it be?") of Beethoven: Quartet, opus 135, is sounded by the low strings (Figure XVII, *a*). This we may call motive *a*. It is followed almost immediately by a downward phrase, b, of great tenderness, in the harmony of which, and especially of its continuation, will be noted that effect of the downward lapse, by chromatic movement, of the entire tonal mass, which is one of the hall-marks of Franck's style. With the tremolo of the strings, indicated by thirty-second notes in the piano arrangement,[1] supervenes a more agitated mood, to which the insistent recurrences of motive *a* presently add a sense of relentless power. The groping harmonies through all this page are almost uncanny. The smoldering excitement finally bursts into flame, so to speak, with the energetic version of motive *a* in the tempo Allegro non troppo. This time the motive is associated with a new one of dipping and rising outline (Figure XVII, *c*) and still a fourth (*d*), to which great energy is given by the rhythm of twice-dotted quarters and sixteenths. This is attacked by all the strings in two groups, imitatively. In the fifteenth and sixteenth

[1] The references here are to the piano solo arrangement made by Ernest Adler. There is also a most effective arrangement for violin and piano, and one for four hands by the composer.

FIGURE XVII.

(a)



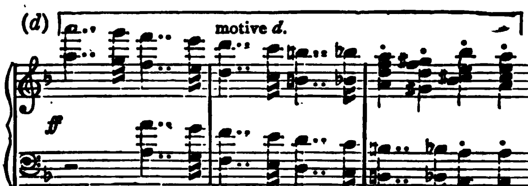
(b)



(c)



(d)



(*e*)



measures, motive *c* is entrusted to the violoncellos, while the wood-winds sing a somber counter-melody destined, as we shall see, to reappear in the coda.

The key now changes to F minor, and the tempo back to Lento: and all the themes we have heard are recapitulated in the same order, but in the new key a minor third higher than at first. This is an unconventional procedure, but is suggested by the pregnant brevity of the themes, and the need of impressing them ineffaceably on the listener's memory.

At Tempo I on page 7 comes, in F major, the second theme, the lyric melody, a lovely strain of tenderest Franckian feeling, basses and 'cellos answering violins at a distance of one measure. After the repetition of it in D flat major the mood becomes more restless; motive *c*, rising instead of falling, begins to assert itself in the strings; and at the top of page 8 we get the last of the motives (Figure

XVII, *e*) in F major, for full orchestra, with emphatic syncopations. This, the conclusion theme of the sonata form, is unusually forthright and diatonic in character for Franck—though his chromatic harmonies soon recur in the continuation of it. The agitation gradually abates, and with the coming of quietude we hear a series of sweet echoes, so to speak, of motive *e*, first from the dreamy horn, with only clarinets supporting (page 9, measures 7–10); then from the oboe (measures 15–18), answered hesitantly by the flute (19–20 and 21–22).

The development section of the movement begins with the same motive, passed from one group of strings to another and gaining emphasis in the process. It becomes a sort of insistent figure or *ostinato*, to which are added sometimes motive *a*, sometimes *c*, and sometimes *d*. Thus is engendered a new climax, at the abatement of which appears (page 10, measure 13) motive *b* also treated climactically, and alternated both with other of the root motives and with new matter. Finally, as the clamor dies away, motive *e* reappears in quietest clarinet tones (11 measures from the end of page 12), followed by part of *b* in the bass, and by beautiful melting harmonies preparing the way for a full statement of motive *e* in the reedy tones of the low flute, in E major. This is the impressive moment of hush before the regathering of energies for the restatement of the themes. With the reappearance, in the bass, at the top of page 13, of motive *a*, our thought is carried back to the

main subject; and all of this page is a gradual climax culminating in the return, over the sheet, of the original theme in the original key, and in the slow tempo.

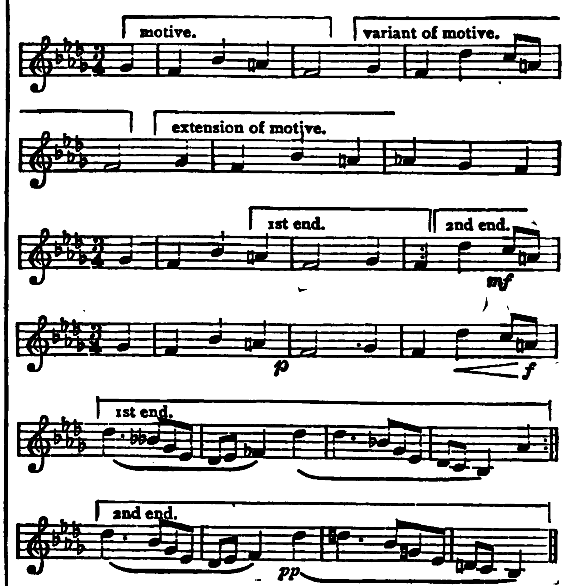
This time, however, it is treated as a closely wrought and most powerful canon, each fragment stated in the bass being answered after half a measure in the treble. When the Allegro non troppo recurs, we find the theme in the distant key of E flat minor. Through the development of various motives on page 15, however, easily followed by the student who had carried out the analysis thus far, the main tonality is regained, and the second and conclusion themes now appear, otherwise much as at first in the bright and warm key of D major. The soft echoes of the latter are also heard as before. A coda, beginning with repressed sonorities at the bottom of page 18, steadily gaining force, and thematically derived from the counter-subject in the fifteenth measure of the first Allegro, as already noted, culminates in a magnificent canonic *pronunciamento* of motive *a.*

The Second Movement

With his usual passion for devising novel yet logical forms, Franck here condenses the slow movement and the scherzo of the traditional symphony into a single piece, unifying them by maintaining unchanged the time-value of the beat. His pleasure in this simple invention, as he confided it to his pupils, has

been described by M. d'Indy. Pizzicato strings and harp establish the quiet rhythmic flow of unbroken quarter-notes characteristic of the first theme, and lay its harmonic foundation[1] in the key of B flat minor. The beautiful melody (Figure XVIII) is then begun by

FIGURE XVIII.



English horn, finished by clarinet and horn, with flute in the last eight measures. As one of Franck's most characteristic and haunting melodies it is worth examining in some detail.

[1] This method of expounding the harmonic basis of a theme before stating its melody has been used more elaborately by d'Indy in his "Istar." See Chapter I.

The first eight-measure period is generated from the motive in the opening pair of measures by that kind of ornamental variation of which he is a consummate master: that is, first it is simply expanded and ornamented, and then it is amplified or extended to make the second answering four-measure phrase. The whole period is then repeated, with the cadence altered to take it to the dominant instead of the tonic, and with the violin adding a serious counter-melody which makes most interesting clashes with the main tune. A second period begins in the relative key of D flat major, and is generated by similar methods of variation. It too is repeated with change of cadence, the first time coming to rest in B flat minor, and the second, by a lovely change of harmony enhanced by the sudden pianissimo, reaching the major mode of the same key. A counter-melody for the cellos, shown in the left-hand part of the piano version, also adds new warmth to the repetition. After a contrasting theme of less exotic character, mostly in the strings, the theme returns (bottom of page 23),—but only for a moment. By an unexpected turn the dominant of G minor is reached, and there is a pause, full of suspense.

Then the first violins, all alone, muted, and playing pianissimo, sound the strange, rustling, gyrating theme of the scherzo, in G minor, and in a rhythm which subdivides each beat into a triplet. The wood-winds reply with references to the earlier (contrast) theme in B

flat, as if unwilling to leave it. But in spite of their gently insistent reluctance, the new theme presently carries the day and realizes itself in completeness (lower half of page 24). It is a lovely melody, full of unexpected turns and quaint eddies, and in mood a sort of cousin to that of the scherzo of the string quartet, which d'Indy has called "a round danced by sylphs in a moonlit landscape." A clarinet melody, more sustained, serves as contrast to this (pages 26–27). The scherzo theme returns, at first just as we heard it before, but presently joined by a phrase or two of the earlier English horn theme. It is as if the two were being tested in combination: they are tried first in G minor, then in C minor. Finally there is a charming modulation back to the original key of B flat minor, and a complete review of the two themes proceeding amicably abreast. The rest of the movement is devoted to brief reminiscences of the divers themes: first, in the Poco più lento, of the B flat major melody (first contrast); then, at Tempo I, of the clarinet melody (second contrast); and finally an imaginative coda developed from the cadence of the former, especially from the tenth measure on page 23. The echoes back and forth, from strings to wood-wind, of the rhythm of this measure are particularly lovely.

The Third Movement

The Finale is one of the finest examples of

Franck's cyclic use of themes—transference of them from one movement to another, and combination of them in such manner as to set off the individuality of each. D'Indy, contrasting it with other modern symphonies, which so often "revel in melancholy," asks: "What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? The Symphony is a continual ascent towards pure gladness and life-giving light, because its workmanship is solid, and its themes are manifestations of ideal beauty."

The chief theme, in the bright key of D major and a vigorous-paced quarter-note rhythm, is sounded at first quietly by 'cellos and bassoons, (measures 7 seq.) and then, after gradual elaboration, jubilantly by the full orchestra. The second theme, called by Ropartz in his analysis the theme of "Triumph," is entrusted on its first appearance in Franck's favorite key of B major (top of page 34) to the cornets, trumpets, and trombones alone.[1] It is soon followed (page 34, line 5) by a more somber, almost sinister theme with a creeping bass, in B minor.

The themes thus expounded, an episode follows in the reappearance of the English horn theme from the Andante, stated in full.

[1] Like many French composers, Franck has a leaning for adding cornets to his trumpets. This symphony has been severely criticized for overuse of the brass instruments.

After this interruption the usual development of themes is resumed, pages 36 (on the first theme) and 37 (for the most part on the "theme of triumph"). With the re-emergence of the sinister theme in the bass on page 38, we find associated with it fragmentary bits from the English horn theme, which becomes the subject of the long crescendo leading to the stately reassertion of the main theme, in D major, and of the English horn theme in the full orchestra in a kind of apotheosis, in D minor. As this dies away, we hear in the quiet but warm tones of the violin G strings the third theme of the first movement with its characteristic syncopated rhythm (Fig. XVII, *e*). Taking our thoughts thus back this leads naturally to an impressive final passage in which the main theme of the first movement (Fig. XVII, *a*) forms the text (page 43, measure 11), over an excitingly insistent *basso ostinato*. Beginning pianissimo but constantly gaining force, the music becomes as a mighty ground swell on which appear, from moment to moment, the flotsam and jetsam of earlier themes, only to be swirled away again in the current. The theme of the Finale at last sweeps all before it, and the Symphony ends in an outburst of beatific joy.

D'Indy gives the following account of the reception of the Symphony:

"The Symphony was given for the first time on February 17, 1889, by the Société des Concerts du Conservatoire. The performance

was quite against the wish of most members of that famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin.

"The subscribers could make neither head nor tail of it, and the musical authorities were in much the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the Committee—what he thought of the work. '*That*, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"It is the old story of the work of genius unappreciated. Even so intelligent a man as Gounod pronounced it 'the affirmation of incompetence pushed to dogmatic lengths.' Fortunately the misapprehension of musicians and the coldness of the public could not discourage a man like Franck, wholly free as he was from self-consciousness, wholly loyal to art for itself alone. When after the concert he was met at the door of his house by his wife and son, eager for news, questioning how the public had received his music, whether there had been much applause, his reply was, delivered with his usual happy smile: 'Oh, it sounded well, just as I thought it would!'"

CHAPTER VII

"Don Juan," Tone-poem after Nicolaus Lenau, by Richard Strauss, opus 20. First performance in Weimar, 1889.

"DON Juan" shares with "Macbeth" the interest of illustrating its composer's first steps into the domain of vividly illustrative program music, of which he has since made himself the foremost living representative. It was written in 1888. "Macbeth," though bearing the later opus number 23, was completed earlier. "Aus Italien," opus 16, composed in 1886, is described by Strauss himself as "the connecting link between the old and the new methods,"—that is, between the youthful works without "program," in the general vein of Schumann and Brahms, of which the Quartet for piano and strings, opus 13, written at twenty, may be taken as a typical example, and the brilliant series of symphonic poems, realistically descriptive, which followed. He tells us that he was urged "to the development of the poetic, the expressive in music, as exemplified in the works of Liszt,

Wagner, and Berlioz," by his friend Alexander Ritter, whose influence, he says, "was in the nature of the storm-wind." Certainly once he had hit upon this mode of composition he pursued it with ardor. His chief symphonic poems from Don Juan (1888)[1] to the present day are as follows: "Death and Transfiguration" (1889), "Till Eulenspiegel" (1894), "Thus Spake Zarathustra" (1894), "Don Quixote" (1897), "A Hero's Life" (1898), the "Domestic Symphony" (1903), and the "Alpine Symphony" (1916). The interval between the last two was given largely to the composition of "Salome," "Elektra," "The Rose Cavalier," and other works for the stage.

On the fly-leaf of the score of "Don Juan" are printed, as a program, verses from Lenau's dramatic poem of the same name which have been thus translated into English by John P. Jackson:

Don Juan (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing
my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . .

[1] Strauss was born in Munich in 1864.

Don Juan (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of
spring:
The dungeon's gloom perchance to-morrow's
luck may bring
When with the new love won I sweetly
wander
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yon-
der,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direc-
tion;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty
seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . .

Don Juan (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'er-
shrouded,—

'Twas p'r'aps a flash from heaven that so
descended,
Whose deadly stroke left me with powers
ended,
And all the world, so bright before, o'er-
clouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

To these excerpts may be added as commentary what Lenau himself said of his purpose in this poem: "My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

The opposition between longing and satiety, their ceaseless alternation until at last

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel,"

is thus the essential subject of both word-poem and tone-poem. It might well have been left thus general, at least so far as Strauss is concerned, since music, even Strauss's music, is at its best when suggesting emotional states, and at a disadvantage when attempt-

ing to depict particular events or persons. But the German commentators who write elaborate analyses of each of the symphonic poems as it appears have not been content to imitate Strauss's discreet silence, but have dotted all his i's and crossed all his t's in a spirit more scientific than artistic, discerning or inventing a "meaning" for every theme and themelet, finding as one American commentator says, "deep esoteric meaning in every modulation." As our object in these studies is enhanced appreciation of musical beauty rather than a guide-book-like minuteness of information, we shall not follow Mr. Wilhelm Mauke and others in all their ingenious speculations, but shall emphasize rather the structural interest of the themes and their treatment.

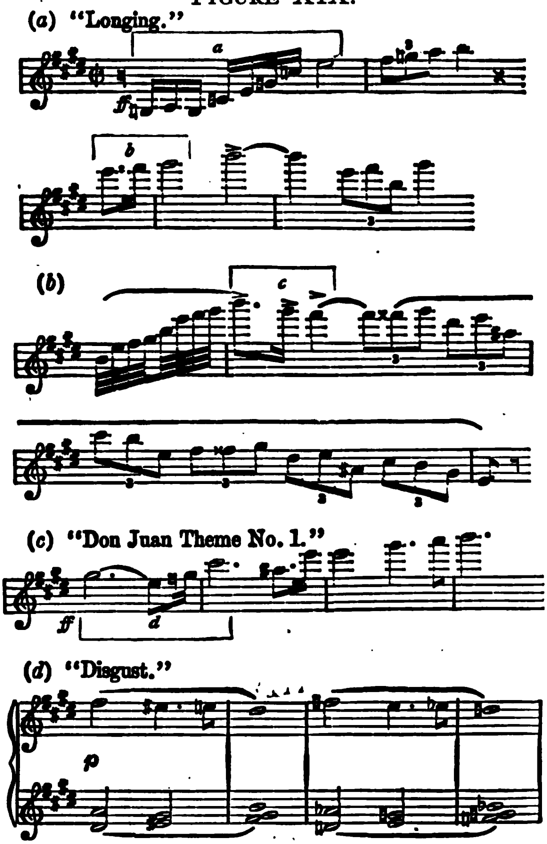
"Don-Juan,"[1] like its composer's other symphonic poems, is in a free sectional form unified by key relationships, by the frequent recurrence of the chief themes, and even by a modified "recapitulation" of these themes toward the end, as in the classic symphony. The scheme may conveniently be exhibited in tabular view:

[1] There is an excellent two-hand piano arrangement by Otto Singer in the Universal Edition (No. 1064). As it is physically impossible to include all the complex melodic lines of Strauss's orchestral score in such an arrangement, the student should refer also to the miniature orchestral score published by Eulenberg of Leipzig.

Sections	Keys	Themes
I.	E major	Exposition of the chief themes, "Longing" and "Don Juan theme No. 1."
II. Two hand arr., bottom of page 6.	B major. (The dominant, as in the second theme of the classic symphony.)	Love episode of "The Countess" (according to Mauke).
III. Bottom of page 10, "A tempo, molto appassionato."	G, minor and major. (Note that G major is related to E through its mediant.)	Love episode of "Anna" (Mauke).
IV. Top of page 14.	C major. (Mediant relative of E.)	"Don Juan theme No.2" and development of themes.
V. Bottom of page 18.	E major.	Recapitulation of "Longing," and both Don Juan themes, all in E major.

The opening theme, impetuously launched by the strings and carried on by the full orchestral forces, is full of those galvanically energetic rhythms in which Strauss delights. Not one of its four measures, shown in Figure XVII, *a*, is like any other, so that while the unity of the whole is undeniable it provides the composer with a variety of characteristic motives for later use. The commentators have well named it the theme of "Longing." Immediately following it is an almost equally

FIGURE XIX.



impetuous downward rush, the first motive of which (motive *c* in Figure XIX, *b*) plays a considerable part in the later developments. The so-called "Don Juan theme No. 1" (Figure XIX, *c*) may be supposed to depict the hero by its proud mien and vigorous rhythmic stride.

The first two pages of the piano score are occupied with the presentation of these themes, sometimes alone, sometimes in combination, and sometimes in modified shape, as when, in the last measure on the first page, motive *d* from Don Juan No. 1 appears in halved time-values.

At the bottom of the second page the "plot begins to thicken." First a new motive in C major, timid, hesitating, suggests the Don's first conquest, named, if we may trust Mr. Mauke, "Zerlinchen." Interlaced with it (page 5, measures 2–3) is a forecast of the theme of the second section, merely interjected for the present and quickly abandoned. "Longing" returns for a moment, and also Don Juan No. 1 (measure 9 on this page); but accompanying the latter is a new and curious series of chromatic harmonies associated with the idea of Disgust, and destined to play an important part in the story (Figure XIX, *d*). The long-held and richly dressed dominant seventh chord of B major, occupying the whole of page 6, prepares the way for the second section. It is a good example of the breadth with which Strauss lays out his works; thanks to the intrinsic structural importance of this transition, introducing the first real contrast, to the interest of the suggestions of the theme to come (page 6, measures 7, 11, 15, and 17) and to the rich sensuous beauty of the coloring with its full, quiet chords of low strings, brass, and wind, its rippling harp arpeggios, and its fragments

of tender solo violin melody floating, so to speak, on the surface of the mass, it is not felt to be a measure too long.

With the *Tranquillo molto espressivo*, B major, begins the lyrical second theme, in a rhythm of flowing quarter-note triplets, given first to horn and clarinet, and then taken up

FIGURE XX.

(a) (b) *Sostenuto ed espress.*



(c).



by violins. It is broadly developed in the Straussian vein of warm feeling, passing through many keys and discovering in each some special felicity of tonal color. In order fully to appreciate this one ought to consult the orchestral score, where many subordinate features will be found that could not be reproduced in the piano version, such, for instance, as the viola runs that help provide a full background. This love scene with the Countess (who, according to Mr. Mauke, is a widow who lives in a villa an hour from Seville) reaches an impassioned climax in the reiterated chord of E minor at the bottom of page 8, and then merges into further development of the themes of longing (page 9, measures 2–4, 9–14) and of Don Juan No. 1 (measures 18 *seq.*).

The theme in G minor for violas and violoncellos with which Section III begins (*A tempo, molto appassionato*) looks at first like something

entirely new. A comparison of its root motive, *e*, as it is shown in Figure XX, *a*, however, with motive *d* in Figure XIX, will show that it is really a rhythmic variant of that. Thus it serves to suggest the hero in the whole of the scene that follows, besides contributing much to the impression of musical unity of the work as a whole. Now comes the longest episode of all, identified by Mr. Mauke as the wooing of "Anna." The G minor section, on motive *e*, with other subordinate themes and some fragments of "Longing," is said to paint "the silence of night, anxious expectancy, sighs of longing" (flute solo, marked "flebile," at the top of page 11); then with the entrance of G major, at the bottom of this page, "love's bliss and happiness without end." This is indeed one of the most meltingly beautiful passages that even Strauss has ever imagined. Over the full but quiet G major chord held by double basses divided in four parts, contrabassoon, and violas, with harp marking the rhythm and 'cellos pensively dwelling on motive *e*, the solo oboe sings a lovely melody (Figure XX, *b*), the theme of Anna. It is first stated simply, almost like a folk-song, in sixteen measures. Then it starts out on a second stanza, but this time undergoes the most remarkable developments. The first four lines on page 13 are a study for the harmonist. Nearly every key related to G major is drawn upon for a touch of color; the 'cello motive as well as Anna's melody appears in all sorts of unexpected places; yet

all unfolds with such naturalness as to seem inevitable, and when the lingering cadence is reached our cup of happiness is full—but not a drop has been spilled.

The motive of the 'cellos now begins to grow more restless, and climbs up through violas and violins to high G, under the tremolo of which begins a new section with the bold announcement by four horns in unison of what the annotators call the "Don Juan Theme No. 2" (Figure XX, *c*). Anna's theme answer's timidly (page 14, line 3). The horn theme breaks in rudely, and carries all before it. Now follows a section depicting the hero "drinking deep of wine and of love," the music becoming ever wilder and more tumultuous. The main ingredients of this remarkable climax are, first, the theme of "Longing," page 14, measures 24 *seq.*, page 15, meas. 3–6, etc.; second, Don Juan No. 2, last two measures on page 14, page 15, meas. 14–15, etc.; third, a new theme, "Carnival," appearing at the seventh measure of page 15 and extensively developed; fourth, motive *c*, first reappearing at page 16, meas. 13, and much harped upon towards the end of the next page; fifth, motive *b*, hammered in at the point marked *Vivo;* sixth, a new motive first appearing with the last beat of the last measure on page 16; and finally, motive *f* from Don Juan No. 2, briefly treated at page 17, meas. 7–9, but reserved for more extended use later. The culmination is reached with a stroke of the kettledrums on B, and the volume of tone

fades away, leaving this B sounding as a pedal point (top of page 18). A strange chord-progression suggests the chromatic theme of disgust. "Gradually Don Juan comes to his senses. The themes of the apparitions ["Zerlinchen," the Countess, Anna], rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain."

This passage leads directly into the recapitulation of the main themes, beginning at "Tempo primo" with "Longing." This and the Don Juan No. 1 are both presented more compactly this time, but room is made not only for a reassertion in full of Don Juan No. 2 (last half of page 20), now in the key of E major, but for a long development of its concluding motive *f*, which holds the center of the stage all through page 21, and shares page 22 with the theme of "Longing." There is an enormous accumulation of tone on the dominant seventh of E major, followed by a long pause; then a soft subdominant chord of the full orchestra, cut into by the sharp F of the trumpets. Violins in wavy figures carry down the tone-mass to their lowest register and sweep up softly to an E minor chord. Over the roll of the kettledrum the strange chromatic chords of Disgust are heard once more from low brass and wind. Bassoons sound a sinister motive as of final, irremediable disillusion, and two notes of the plucked strings bring the story of the seeker for the sensual ideal to an end.

CHAPTER VIII

Symphony No. 6, "Pathétique," by P. Tschaikowsky, opus 76. First performance, October 28, 1893.

THERE are few traditional formulæ in music criticism more persistent, in the face of plentiful evidence against them, than the oft-repeated statements that Tschaikowsky was a prophet of pessimism and nothing else, that his music, shrouded in gloom, is destructive of all joy, and that the Pathétique Symphony in particular, his swan-song, was a final negation of the value of life, a sort of suicide's symphony. People even used to say, in order to explain the strange coincidence of his death little more than a week after the first performance of it,[1] that he had actually committed suicide. Even had this been true, however, the criticism which sees in the symphony only negation would have remained superficial. There is too much joy, power, organic beauty in it for

[1] Tschaikowsky, born in 1840, died of cholera at Petrograd, November 6, 1893.

that. Years ago, when the overwhelming impression made by the first performances was still vivid, the present writer tried to insist upon this aspect in the following comment:

"One summer evening at the seashore two of us played a four-hand arrangement of Tschaikowsky's Pathétique Symphony. Our three or four listeners were breathlessly attentive; outside the stillness was intense; and when the last slow notes died away—those reiterated B's with which the universe seems to run down—there was absolute silence. It was a moment that reminded one of Thomson's 'City of Dreadful Night.' The mind for a moment hung breathless. One was impressed with the sense of fate, of immensity, of helplessness. . . . Yet, to some of us, the music exhaled also a redeeming nobility, its grief was not dishevelled or prostrate. No man, we held, could write such music in the chaos of utter despair. . . . Art in general, we continued, was essentially (and happily) incapable of expressing mere despair or other such blasting emotions; for the primary fact of art was that it was organized, beautiful expression, which required in the artist self-command, moral force, mental clarity and composure. And we insisted that the beauty of Tschaikowsky's symphony was a sufficient voucher for the sanity of his mind at the hour of writing. The mere sadness of the music proved nothing; its clearness, its well-wrought form, its

exuberant beauty, bespoke the balanced mind."[1]

Since these lines were written their essential truth has been verified by the letters of the composer.[2] Never in all his life had he been happier, more conscious of high creative power, than during the composition of this symphony. "I am now wholly occupied," he writes on February 22, 1893, "with the new work, and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works." The next day he writes:

"I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a program-symphony, with a program that should be a riddle to every one. May they break their heads over it! It will be entitled 'Program Symphony' (No. 6). This program is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that

[1] "Pessimism in Music," Daniel Gregory Mason, *Boston Transcript*, December 14, 1901.

[2] *Life and Letters of Tschaikowsky*, edited by his brother, Modeste Tschaikowsky.

the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work Perhaps I am mistaken, but I do not think so. Please speak to no one except Modeste about it."

In the following autumn he tells his friend Davidoff, to whom the symphony is dedicated, "I consider it the best, especially the most open-hearted of all my works"; and to his publisher he says: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece."

The First Movement

The mood of gloom characteristic of much of the first and last movements of the symphony[1] is established at once by the opening Adagio, written for the darker, lower regis-

[1] The Pathetic Symphony has been arranged for two hands by Pachulsky and for four hands by the composer. The references in this analysis are to the former version. There is a miniature orchestral score, published by Donajowski.

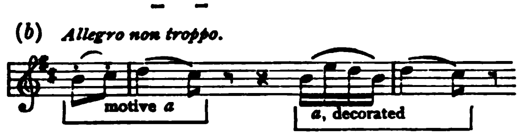
ters of the deeper-toned instruments which Tschaikowsky has employed more imaginatively perhaps than any other composer. Over the somber harmonies of the contrabasses the bassoon outlines a prefiguring version of the main theme, deprived of all its nervous vigor, halting, weary, laboring, as it were, under an extreme of lassitude. Within the six-measure phrase the characteristic four-note motive is heard four times, rising higher each time, and becoming more emphatic the last time by the lengthening of its final notes (Figure XXI, *a*). Nearly a whole

FIGURE XXI.

(*a*)



(*b*)



measure of silence adds indescribably to the depth of the grief expressed. The phrase,

at first in the subdominant key of E minor, is repeated with a cadence deflected to the dominant of the central key, B minor, and several times echoed.

Thereupon, with the *Allegro non troppo*, the main body of the movement begins with the emphatic statement of the subject by the strings (Figure XXI, *b*), answered by the wood-wind, and slightly developed. During this development, at the second measure on page 5, will be seen the first instance of a device dear to Tschaikowsky, by which he is in the habit of getting much of that effect of restless nervous agitation, often verging on hysteria, which is so characteristic of him: the rhythmic diminution of a theme to notes of shorter value (in this case quarters becoming eighths), by which a movement redoubles its impetuosity. With the ninth measure on this page the theme cedes place momentarily to episodic matter, made up of jumping bow passages for strings and more sustained bits of melody for wind; and this new mood of gay animation is carried on by a new motive, with staccato repeated notes for violins, entering at page 6, measure 2. The digression is temporary, however. At the *Un poco animando* the trumpets and trombones reintroduce motive *a* in more extended form, answered by the staccato figure from wood-wind and then from strings. The first of the many climaxes of this ever restless movement, thus initiated, dies quickly away in the many times repeated staccato

figure, falling lower and lower; it is left in the cellos only, gradually slowing down; and violas, rising sadly, hesitantly to high F sharp, leave, so to speak, an empty stage.

Thus prepared, the second theme, a melody of lovely tender feeling if of somewhat banal phraseology, enters *teneramente, molto cantabile, con espansione* in muted violins and cellos, in D major. The repetitions of its motives, the curve of its outline, the expressive dissonances with which it is harmonized, all give it the effect of a message of consolation in bereavement or despair. It is destined to two repetitions, once more fully and poignantly orchestrated (page 12), once reduced to a mere murmur and echo (bottom of page 13); but before the first of these comes a rather long *Moderato mosso*, introduced for the sake of contrast, which, in spite of its attractiveness in itself, rather militates against the unity of impression of the movement as a whole.

With the sudden loud chord on page 14 begins a tumultuous and highly dramatic development section, the chief elements in which are as follows:

I. A savage fugato on the main theme, announced by the G strings of the violins *feroce e fortissimo* and taken up by different groups with constantly increasing turmoil.

II. Page 16, measure 4. While other groups keep up insistently the sixteenth-note figure that has thus arisen, the trumpets

reassert the rhythm if not the notes of the third phrase of the second theme.

III. A new climax, beginning at the top of page 17 with a sort of chorale intoned by trombones over a *basso ostinato* (another favorite device of Tschaikowsky) and proceeding by "diminution" to new frenzy.

IV. As this dies away to nothing but a D flat pedal point at the bottom of page 18, the motive of the first subject is heard, sounded as if tentatively and followed by long pauses. These became shorter and shorter, and a new climax carried on by the same devices leads, at the bottom of page 19, to the recapitulation of the main theme.

It is now stated fortissimo by the full brass, and presently in quick alternation between strings and wood-wind. It is as it were torn limb from limb in a scene of indescribable fury, which finally settles down into the relentless passion of the most powerful passage in this movement—that extending through pages 22 and 23. For sustained emotional power this has few rivals in modern orchestral music.

The second theme returns in the key of B major, and with more harmonic elaboration at first; and the nobly simple coda, with its iterant descending scale plucked by all the strings and its chorale-like harmonies for brass and wind, brings the movement to an impressive close.

The Second Movement

After the glooms and agitations of the opening movement, the *Allegro con grazia*, filling as it does the place of the minuet or scherzo in other symphonies, brings the relief of graceful melody and charming orchestration. Its chief theme, in 5-4 time (Figure XXII), is a model for the treatment of this unusual but delightful measure. The

FIGURE XXII.



doubt which sometimes arises in the handling of it by an unskillful composer as to whether it is to be treated as 2 + 3 or 3 + 2 is avoided by dividing the third beat into a triplet, thus calling attention to its prominence in the scheme (2 + 3) adopted without impeding, as an accent would have done, the free flow of the melody. On its repetition a graceful counter-melody in contrary motion is added. The "contrast" section (page 31), harping upon dominant harmony, contains many at-

tractive details of orchestration necessarily omitted from the piano version. The return of the theme is entrusted to the wood-wind instruments in a body, while the strings play the piquant staccato scales in contrary direction.

The Trio (*Con dolcezza e flebile*) is entirely constructed on a pedal point, the persistent five-beat pulsation of which is emphasized by a kettle-drum. Against this background, suggesting fatalism, phrases of intensely poignant melancholy are silhouetted. After the return of the first part, the movement "runs down" with a short coda in which the two themes are combined.

The Third Movement

This stirring march owes much of its effectiveness to the breadth of scale on which it is laid out; great charm is elicited from the texture of eighth notes (some instruments in triplets against others in duplets) before any salient melodic figure emerges at all; and the dominating motive, appearing only at the ninth measure, is not made into a complete theme until the appearance of the key of E major after five pages of the piano version (and twenty of the full score). The motive is one of singularly striking rhythmic character, with its sudden forcible wrenching away of the accent from its sixth note where we expect it to the erratic and long-held seventh one, the A (see Figure XXIII, *a*). This makes it stand out saliently from the homogeneous

texture of its background whenever and wherever it appears; and when it is tossed back and forth from instrument to instrument it becomes, thanks to this character, highly exciting.

FIGURE XXIII.

(*a*) **Motive underlying the Third Movement.**



(*b*) **March theme derived from it.**



It is, however, purely incidental at first, as it appears in measures 9–12, to the tripping theme in G major, which is presented at the beginning, opposed by the contrast theme in B minor (page 42, measure 8), and repeated with "trimmings" on page 43. With the pianissimo at the bottom of the next page it begins to vindicate its importance by appearing, at first timidly, but with increasing assertiveness, and gathering confidence until it finally assumes the proportions of a complete march, in the related key of E major (Figure XXIII, *b*). With its arrival thus at maturity, the rhythm of triplets which has heretofore been primary becomes secondary and goes into the bass.

A subordinate theme soon appears on the dominant, made up of a highly vigorous

motive for violins, attacked with the heels of the bows, answered by a more graceful phrase for wind, aerated by pizzicato cellos and violas (last five measures on page 47). After brief development this gives way to the march theme once more.

All the first part of the movement, centered in G major, is now rehearsed (pages 50–53); but this time the climactic passage on the main motive is even longer and far more exciting than before, occupying the better part of three pages. Over a pedal point on A, reinforced by tremolo strings in rising lines, brass and wind instruments keep up a quick fire of the motive, positively thrilling in effect. From softest pianissimo the tone volume increases by subtle gradations to fortissimo, the rhythmic changes contributing further to the excitement. The acme comes in a series of wild whirling scales, at the end of which the whole orchestra launches itself on the theme, given now in the central key of G major, without any subordinate rhythm, and carried, through added and powerful development, to a jubilant conclusion.

The Fourth Movement

The chief melody of this beautiful Adagio with its descending phrases so full of plangent grief, and the steady rise of its continuation to high D and equally steady decline of two octaves, each accent given poignancy by a suspension of the harmony, is one of Tschai-

kowsky's finest creations. It is quite free from the sentimentality that mars the second theme of the first movement. It is heard twice, the second time with a descent into those tonal Infernos where the composer's sadness finds so congenial an atmosphere.

A second theme, noble, earnest, follows immediately, in D major, built up to a powerful climax. The main theme, returning almost at once, is made throughout page 70 the text of an impressive new climax, culminating in a still more overwhelming restatement of it over a pedal point F sharp, and punctuated by those famous uncanny remonstrances of the stopped horns. This is the last paroxysm of agony. Solemn trombones (top of page 72) suggest religious resignation, and the second theme, now in minor, brings its more human solace. Lower and lower it sinks, slower and slower grows the pulsation of the low B, until it finally goes out like a candle flame in a dark night.

Mr. Ossip Gabrilowitsch, the Russian pianist, has given the following account of the first performances of the symphony:

"I was present at the first performance, in St. Petersburg, under Tschaikowsky's own direction, of his Symphonie Pathétique, at which he was received with the greatest enthusiasm. The ovation on his appearance lasted five or six minutes, the orchestra giving the 'Tusch' three times. Poor Tschaikowsky, who was very shy, was most uncomfort-

able, and wanted to begin the symphony. But now comes a curious thing. After the first movement, the applause was very slight, and as the work progressed, it became more perfunctory, until at the end everyone was visibly disappointed. This was due in part to the unaccustomed style of the work, the tragic gloom of the first and last movements, and the very somber ending, and in part to Tschaikowsky's unsatisfactory rendering. He was a poor conductor. . . . Tschaikowsky was certainly not in a pessimistic frame of mind when he wrote it. He used to say that he was unhappy when he was young, because he did not understand himself, but that as he grew older, he also grew happier. . . . A week later[1] he was dead of cholera, and the general love that was felt for him was shown at the funeral. It was a national pageant. Even the public schools were closed that day. The Symphonie Pathétique was given again in St. Petersburg ten days[1] after the original performance, and led this time by Napravnik, one of our greatest conductors. Here for the first time the people seemed to realize the value of this beautiful work. The enthusiasm was great. During the *Adagio lamentoso* many people wept, and from that time this swan-song of Tschaikowsky has been considered his greatest and most representative work."

[1] Mr. Gabrilowitsch has slightly underestimated both these periods of time.

CHAPTER IX

"L'Arlésienne," first orchestral suite from the incidental music to Daudet's drama, by Georges Bizet. First production at Paris, 1872.

"LET us be frank and true; let us not demand of a great artist qualities which he lacks, and let us profit from the qualities he possesses. When a passionate, violent, even brutal temperament, when a Verdi presents us with a strong and living work, full of gold and mud, of gall and blood, let us not go to him and say coldly: "But, my dear Sir, this is wanting in taste; it is not *distingué*. *Distingué!* Are Michelangelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, and Rabelais *distingués?*" In these ringing words of Bizet we have both a characteristic utterance of his cordial and honest nature, free from all petty jealousies, eager to welcome merit wherever he found it, and an accurate description of his own music—"full of gold and mud, of gall and blood." Bizet himself was something far better than *distingué;* he was vivid, direct, simple, human. No opera is more full of sun-

shine and fresh air, none more throbs with unaffected human passion and feeling, than his "Carmen"; and in "L'Arlésienne," an even more perfect, if a less opulent work, the same forthright vigor is chastened by a wiser tenderness.

Alexandre-César-Leopold Bizet, known to the world as Georges Bizet, was born in Paris, October 25, 1838, of musical parents, studied at the Conservatoire, and took the second "prix de Rome" at eighteen and the first at nineteen. After three years' study at Rome, when he had written his parents his hope that they might never want for "silver, that terrible metal to which we are all in subjection," he returned home proposing to establish the family fortunes by successful operas—"A hundred thousand francs, it is nothing!" He had need, in the art he had selected, of all his native buoyancy—"a splendid art," as he afterwards called it "but a sad trade." These two phrases sum up Bizet's short life. Unremitting labor at the "sad trade" was the price he had to pay for the rare hours he could devote to the "splendid art."

Thus in 1866, planning a symphony and the opera "The Fair Maid of Perth," he had to support himself by orchestrating waltzes for amateurs. Fortunately his humor did not forsake him. "You may imagine," he writes to a friend,[1] "that it is maddening to interrupt my cherished work for two days in order to

[1] See the delightful "Lettres inédites de Georges Bizet," in M. Hugues Imbert's "Portraits et études."

write cornet solos. One must live! . . . I have had my revenge. I have made the orchestra supernaturally vulgar. The cornet shrieks like a band in a public-house, the ophicleide and the bass-drum mark the first beat agreeably with the bass trombone and the violoncellos and contrabasses, while the second and third beats are assailed by the horns, the violas, the second violins, the two first trombones, and the drum—yes, the drum! If you could only see the viola part! Those are hapless men who pass their lives playing such machines. Horrible! They can think of something else, if they are still able to think of anything. . . . I work enormously. My opera, my symphony are under way. When shall I finish them? Good Heavens, it takes a long time, but how amusing it is!"

"The Fair Maid of Perth" was finished in six months, in spite of all Bizet's other occupations. We read of his sitting up three nights, of his working fifteen and sixteen hours a day. "I have lessons to give," he writes, "proofs to correct. One must live." *Il faut vivre* and *Il faut monter*—these are the two phrases that recur again and again in his letters. After the opera had been produced, without great success, he wrote: "I have found my path, now I must advance in it. *Il faut monter, monter, toujours monter.*" He finished another opera, "Djamileh," in 1872, and in the same year the incidental music to "L'Arlésienne." In the following

year he told a friend of his commission to write an opera that "will be gay, but with a gaiety that permits of style." This opera, into which he poured a surprising amount of his vitality, which made but little impression at first, so that Bizet in his disappointment walked the streets of Paris all night with a sympathetic fellow-musician, and which has since been admired and loved all over the world, was "Carmen," produced March 3, 1875. Three months later, at the age of thirty-six, he died suddenly of heart failure. "Bizet," said his friend Marmontel, "was good, generous, devoted, faithful in all his affections. His friendship, sincere and unalterable, was as solid as his conscience."

The music to Daudet's drama "L'Arlésienne" ("The Woman of Arles") was originally what is known as a melodrama, that is, music to be played during the action of a play, —like Beethoven's "Egmont," Schubert's "Rosamunde," Mendelssohn's "Midsummer Night's Dream," Schumann's "Manfred," Grieg's "Bergliot," and Richard Strauss's "Enoch Arden." In France in 1872 this form had been little cultivated, the standard of taste for it was low, and there were few established traditions. The manager of the theater would only allow the composer an orchestra of twenty-six players. On the other hand Daudet's simple, beautiful, and highly dramatic play was as inspiring a subject as any one could desire.

The action takes place at the farm of Caste-

let, in that country of southern France along the banks of the Rhone, that Daudet loved so well and can make so touchingly real for his readers. Frédéri, the young son of the house, has become fascinated by a woman of Arles (L'Arlésienne) who is found, just as his engagement to her is being celebrated, to be the mistress of another man. After a time of despair, in which it is feared he will kill himself, it is arranged that he is to marry the kind and devoted Vivette; but on the eve of their wedding fresh news of L'Arlésienne revives his unhappy passion, and he eludes the watchfulness of his mother and leaps from the tower of the granary to his death. Minor figures in the simple, tragic story add much to its pathos: l'Innocent, the half-witted younger brother of Frédéri, whose awakening to sanity is superstitiously dreaded as bringing ill luck; the old shepherd Balthazar, who hopes death will come to him under the stars on the mountain where he drives his sheep every summer; Mère Renaud, whom he has loved in silence and "without shame" since their youth; and Frédéri's mother, Rose, with her passion of narrow maternal love, powerless to save him. Even the comic characters—the Patron Marc, with his boyish irritation at having his morning shooting excursion postponed by a family council, and his jealous insistence on his title of "Captain," and his silent sailor companion and beast of burden, known as "the Equipage"—add to the indescribable charm of this picture of peasant

life in the Midi. It is all so French—so simple, so social, devoted, and valiant.

Bizet's music is suited to Daudet's drama as only a great cordial and tender imagination like his could have suited it. Seldom have music and drama been so mated. So much is this the case that we shall probably never fully appreciate the "L'Arlésienne" of Bizet until we hear it with that of Daudet. And yet, so charged with that mixture of valiancy with tenderness and quick feeling which is in the French character are these melodies, that even in the orchestral suites which Bizet drew from his score and reorchestrated, we find still its essential savor. The Overture[1] opens with a stirring march theme, orchestrated with daring and originality for practically all the instruments that can play it in unison. As it has altogether a range of little more than an octave—from the G of the fourth violin string to the A flat above middle C— these are many: English horn, clarinets, saxophone, bassoons, horns, and all the strings but the double basses. The tone produced by this formidable aggregation is full and "well nourished"; its brimming sonority adds much to the exciting power of the strongly rhythmic theme. Several variations follow: first a quaintly harmonized version for clarinet

[1] There are both two-hand and four-hand piano arrangements of the first suite, published by Choudens, Paris. The references in this study will be to the two-hand version. The orchestral score is published by Brietkopf and Härtel, Leipzig.

supported only by wind instruments; then one for all the wood-wind, accompanied by a persistent, and persistently rising, figure for the strings, effectively contrasting; then one in the major mode for horns and cellos, with bassoons half grotesquely, half gracefully capering in triplets; and finally a brilliant one for full orchestra. A postlude consisting of the first phrase emphatically insisted upon by horns and trumpets and echoed by wood-wind, and three slow chords, prepares the way for a sort of trio.

Here, against quiet accompaniment of united strings, a wistful and pathetic melody, associated in the play with "l'Innocent," is sung by the saxophone (page 8, four flat signature). This instrument, invented by Adolphe Sax (1814–1894), has a somewhat richer, heavier tone than the clarinet, which however often substitutes for it, especially in countries where the saxophones are not available from military bands as they are in France. The melody Bizet here assigns it is instinct not only with a tender mournful charm but with a curious naïveté which suits it perfectly to interpret Daudet's "l'Innocent." This quality is enhanced by the persistent little motive which, occurring in every other measure from the third on, punctuates, so to speak, each phrase, — and always with a new harmonization. These eight harmonizations are shown in Figure

XXIV. It is finally left alone, and in the last

FIGURE XXIV.



two lines on page 9 generates the delicate cadences of this section. A new and more passionate motive, accompanied by restless reiterated chords and cumulatively developed,

brings the piece to an almost simultaneous climax and conclusion.

The second movement is a brisk Minuet in C minor with a Trio in A flat major begining at the top of page 15, based on a melody for clarinet and saxophone, given to the left hand in the piano arrangement, accompanied by swooping violins. In the codetta of this section the composer's untrammeled sense of harmonic progression is illustrated in a passage that was most daring in 1872, and is highly effective in 1917 (see Figure XXV.). The co-

FIGURE XXV.



detta of the repeated Minuet is also notable, but

for rhythm rather than harmony. The group of two eighth-notes and a quarter, so briefly used in the original cadence in the first measure of page 15, is expanded now to eight piquant measures, made all the more piquant by staccato utterance, quick changes of register, and in dynamics the lightest pianissimo.

In the third act of the play the old shepherd Balthazar and Mère Renaud are brought face to face at last after years of loyal love in separation. "God Himself," says Mère Renaud "does not wish that we should die without seeing each other again, and it is for this that He has put love in the hearts of these children. After all, He really owed us this to pay us for our courage. . . ."

"Yes," says Balthazar, "we have needed courage. How many times, driving my sheep, I saw the smoke of your house, and it seemed to say to me: 'Come, she is here!'"

"And I," answers Mère Renaud, "when I heard your dogs bark, and recognized from afar your long cloak, it took all my might to keep me from running to you. Now at last our trouble is over, and we can look each other in the face without shame."

For this touching scene Bizet writes music for muted strings alone. The melody of this Adagietto, simple as it is, is a model of perfect musical form and rhythmic symmetry as well as of sympathetic insight into human feeling. In order to demonstrate this, an analysis phrase by phrase will be well worth while.

After the pulsation of the violas on their lowest string has suggested not only movement but mood, a two measure phrase of quietest, sincerest diatonic melody is given out and at once repeated in slightly ornamented form, after the mode of melody building to which Franck is so addicted. An inversion and elaboration of it produce a third phrase, twice as long, balancing and consummating the first two. These are then repeated, but this time with a sequential continuation, beginning in the more somber subdominant key (B flat) but working through the dominant to the verge of the climax. This follows in two longer phrases, rising in pitch, in tension, and in harmonic richness: the first of four measures (beginning with the fourth measure on page 21) merged with its fellow by an "overlap"; the second extended to six measures, containing the acme, the descent, and the cadence. The whole is completed by a codetta of two phrases one of two measures and one of four, allowing the rhythmic pulsation to dissipate itself. . . . The wide distances which often separate the parts are due to the conception of the piece for strings, which sound so full and clear when there is plenty of "ventilation."

Many orchestral composers have tried to imitate bells, either single notes or systematic peals such as a carillon—a set of bells definitely tuned—makes possible. Few have been more successful than Bizet in the finale of this suite, where by means of four horns strongly blown, harp, plucked violin strings, and violas ener-

getically attacked, he gets a realistic carillon of three notes, G sharp, E, F sharp. Mr. Cecil Forsyth, in his "Orchestration," states that "the main effect is gained by the iteration, not by the sound-imitation," and adds: "We can see the truth of this by trying to imagine what our answer would be if we were to hear only the first crotchet of these four bars and were then asked, 'What does this represent?'"

However this may be, there can be no doubt of the ingenuity with which Bizet rings changes, melodic and harmonic, on his persistent carillon peal, once it is established. Through the whole of two pages in the piano score it persists, yet never with the least monotony. It is bent to the service of the traditional modulation to the dominant so often found in the early cadences of a tune (measure 12), and with equal felicity to the deflection to the subdominant (page 23, measure 8 *seq.*) which suggests the coming close. A charming duet for flutes, in C sharp minor, gives a text for a contrasting middle section, after which the carillon returns and culminates in clamor of jangling jollification.

"In a world of art that is too often ruled by insincerity" says Mr. Philip Hale, "a lusty, well-trained voice aroused the attention. Suddenly the voice was hushed. Only with the silence came the hearty approval of the great audience. . . . The fame of Bizet must rest eventually on two works: 'L'Arlésienne' and 'Carmen.' I believe 'L'Arlésienne' is the more artistic, the greater work."

CHAPTER X

Symphony No. 3, in C minor, opus 78, by Camille Saint-Saëns. First performance in London in 1886.

AS the oldest living French composer of the first rank Saint-Saëns, born in 1835, has been before the public, as a performer and even as a composer, for no less than seventy years—the entire period assigned by the psalmist to the life of a man. During all this long and honorable career he has worked indefatigably for the artistic principles in which he believed, without allowing himself to be distracted by the criticisms and misunderstandings of those who looked at music from a different angle. A man of alert intelligence, inexhaustible curiosity, insight singularly acute if often lacking in profundity, he has essayed all types and departments of composition, and has written with constant skill and taste in all, if seldom with deep emotional power. For a fair and well-balanced criticism of his work as a whole we may go to his compatriot M. Vincent d'Indy's book on Musical Composition:

"Saint-Saëns's musical style is always very classical; one finds sometimes in certain works juxtapositions of keys not easily explicable; but he knows always how to give to these difficult neighborings a correct and elegant solution which has nothing in common with the heavy tonal awkwardnesses so frequent in the works of Brahms and the German neo-classics.[1] It would seem rather that Saint-Saëns has not always a very firm confidence in his own musical ideas, as if he himself felt them a little dry and lacking in warm expansiveness. However this may be, the value of these ideas is always enhanced by a most interesting working, for which their author deserves to be classed in the first rank of the artists of our time."

One can readily understand that the constant insistence on the "dryness" of his ideas, scarcely mitigated by admiration of his "science" which one finds in most of the criticisms of Saint-Saëns, must have been highly galling to him; and as he commands a witty and malicious style as a critic, he has responded with many sallies, always amusing and sometimes convincing. In his "Harmonie et Mélodie" essays, for instance, published in 1885, he remarks: "They ask the musician to hide his science. Now, what they mean by science in such a case is simply talent, and when a man has it, it is that he

[1] It must be remembered that d'Indy, like Saint-Saëns himself, is prejudiced against his German contemporaries,—for reasons perhaps not wholly artistic.

may use it, and not simply put it in his pocket; if it is good taste not to make a parade of it, it would be too stupid to act as if he had it not, for the good pleasure of those to whom it is lacking." Again: "Music can avoid being complicated, but it can only be relatively simple, being by its very nature a complex art. A melody is no more a work of musical art than a verse is a poem. . . . Does it hesitate to cut its wings? Then it is called learned music; the author is a pedant who does not know how to hide his science, a pretentious person without ideas, an algebrist, a chemist,—what you please." And in a trenchant paragraph he turns upon his critics, the mere tune-lovers: "The people," he says, "who can appreciate only tunes confess without knowing it that they are not willing to take the trouble to coördinate the various parts of a whole in order to grasp the ensemble. Such people form, with Orientals and savages, the public whose brute force opposes itself to the advance of art over the world. They do not suspect that the profoundest, most exquisite joys of music are unknown to them. They are like children who suppose they know happiness when they are eating sweetmeats."[1]

Those who recognize the element of truth in these bitter words will not wish to spare themselves any effort that may be necessary to appreciate the subtlety, economy, and

[1] "Harmonie et Mélodie," C. Saint-Saëns, Paris, 1885.

elegance, as of a complex mathematical problem, of the treatment which Saint-Saëns has accorded in his Symphony in C minor, in many ways his masterpiece, to a single short theme from which the entire structure grows as an oak from an acorn. This symphony is one of the most remarkable examples in modern music of the cyclical application of a single theme to a long work. M. d'Indy, himself perhaps an even greater master of such treatment, says of it: "This example of a unique theme, which circulates through all the movement of a musical work, gives an idea of the immense resources which melodic modifications bring to the art of composition."[1]

This generating theme is shown in its fundamental form—what might be called the parent theme—in Figure XXVI, *a*. It is in C

FIGURE XXVI.

(*a*) **Parent theme.**



(*b*) **First variant of parent theme.**



[1] "Cours de Composition Musicale," Vincent d'Indy, Paris, Book II, Part I, page 384.



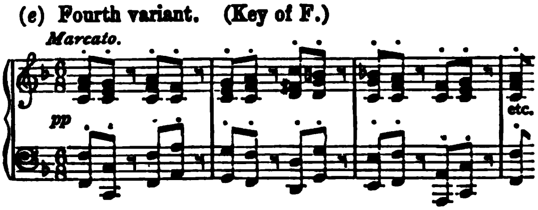
(*c*) **Second variant.**



(*d*) **Third variant.**



(*e*) **Fourth variant. (Key of F.)**



minor and in 6–8 time, and its most salient features are the oscillation about the third step of the minor scale, *mi*, at the start, the group of notes *do, re, mi, sol* later, and the chromatic descending fragment at the end.

Of the form of the symphony as a whole the composer writes: "This symphony, like the author's fourth concerto and sonata for piano and violin, is divided into two movements. Nevertheless it contains, in principle, the four traditional movements; but the first, arrested in development, serves as an introduction to the *Adagio*, and the *Scherzo* is linked by the same process to the *Finale*. The composer has sought to avoid thus the endless resumptions and repetitions which more and more tend to disappear from instrumental music under the influence of increasingly developed musical culture."

In the brief introduction to the first movement, *Adagio*,[1] appears already in the third measure a tentative and preparatory reference to the theme, in the four notes for oboe suggesting the *do, re, mi, sol* group, which we may refer to hereafter as motive *a*. It is balanced presently by the same notes an octave lower, in the mysterious, dark coloring of the low flutes. Then it is taken up, still in the same interrogative accents, by the pizzicato basses. All this is preparatory.

With the *Allegro moderato* begins the chief

[1] The references are to the version for piano, four hands, made by Roques and published by Durand, Paris.

theme, in one of those rhythms of repeated notes of which Saint-Saëns is especially fond (Figure XXVI, *b*). Melodically it is derived from the parent theme; in rhythm it is a three-measure phrase, much more attractive than a more square-cut two- or four-measure phrase would have been; the smaller rhythms of the beats are given piquancy by their "rising" or anacrustic character,—that is, each accented sixteenth is led up to by an unaccented one. From the seventh measure on appears motive a, in various wood-wind instruments, its sustained utterance charmingly contrasted with the continued detachment of the sixteenth notes in the strings (pointed from time to time by kettledrums). The repetition of the theme, at the ninth measure on page 5, is given to staccato wood-wind, supported by a few strings. All this is a delightful example of the Gallic lightness and *esprit* with which Saint-Saëns orchestrates.

A more serious mood is momentarily suggested by the sighing subsidiary theme (page 7, measure 5), given to English horn and bassoon, taken up by other wind instruments and finally by the more passionate strings, and brought to a climax at index letter D. This dies out in a brief resumption, *pianissimo*, of the main theme, and in a transition section made from the new variant of it, for wood-wind in quietly sustained eighth-notes, shown at Figure XXVI, *c*. Toward the end of this section we begin to notice a new dipping sort of rhythm in the bass (four measures

before F) which at F gives rise to a new tender melody in the key of D flat, the second main theme. Given at first to the violins, it is repeated by the wood-wind in a higher octave. The harmonization of it is worthy of attention: the richness and at the same time the naturalness of the combinations are admirable; the bass by its steady motion governs the whole; and the rhythm of six measures with an "overlap" cadence in the seventh is interestingly irregular and yet made to seem quite inevitable by the harmonic progression. The mood of quiet is soon displaced by a more restless movement of the strings, however (top of page 11), and soon, against the continuing rhythm of the second theme above we hear ominously from the trombones (at letter G), a reminder of the main motive, now made more insistent and striking by rhythmic changes, especially the lengthening out of the first three notes (Figure XXVI, *d*). Through the reappearance of the second theme, now in the brighter key of F major and a more accentuated and sonorous orchestral setting, a new climax is reached, to die away only with the quaintly rhythmed codetta theme at H, coming to rest with a complete cadence in F major. Taken altogether, this is a very fine exposition section. What with the contrast of expression between first theme, subsidiary, second theme, and second theme at its climax, there is no lack of variety; yet all is held together by the thematic unity of the different variants, by the

singularly persistent subordinate sixteenth-note rhythm, and by the firmly built tonality scheme: C minor, D flat major, F major.

The development is brief. It begins with a new and curious variant of the main theme (Figure XXVI, *e*), characterized by complete rests on the third and sixth beats—a kind of detached, staccato pattern to which the composer has a decided leaning. It is all the more effective here because the rhythms have so far been so sustained. Against this persistent figure in the strings, the wood-winds recall the introduction—a felicitous idea, as making the form clearer by thus suggesting a new start. The scheme is then reversed: staccato chords in wood-wind, sustained motives in strings. With letter J begins a treatment of the motive which originally appeared at the climax of the subsidiary theme (letter D), but which is now played *pianissimo* in the somber key of D flat minor. From this point to the recapitulation of themes is one long climax, urged on by the trombone variant of the main theme, and breaking at last vigorously into the theme itself at letter M.

The recapitulation follows the main lines of the exposition, but with one noteworthy modification. The climax of the second theme is entirely omitted, and the mood kept quiet throughout. The proportions of the section devoted to it are thus much reduced —from 48 measures to 14. Furthermore, the last few notes of it, on its first appearance,

this time are lengthened and made to suggest a change of mode from F major (the key chosen for it this time) to F minor (the A flat expected in the twenty-second measure after O). But instead of treating this note as A flat Saint-Saëns makes one of those "difficult neighborings" of which d'Indy speaks, changes A flat to G sharp, slides down the other parts, and presents us his theme in E major! Masterly choice: for E major is related to the tonality of C in which this movement is written, and yet prepares, through the equivalence of G sharp and A flat, for the key of D flat of the *Adagio* to come. . . . The codetta, then, recurs in E major; and in E major a few scattered phrases are added, suggesting the beginning of the development, but quickly condensed to a phrase in plucked basses which both recalls the four notes of the oboe in the introduction, and prefigures the theme of the *Adagio*. The stream of the music loses itself, "straggles to an end," to borrow an expression of Stevenson's, "in sandy deltas," and leaves us groping in the dark for what is next to come.

The low A flat of the organ suggests at once a new key and a more solemn mood. After two measures of this begins, in all the strings in unison, to the accompaniment of the organ, a churchly melody of great nobility and sustained power. Its treatment, in two-part song form, can conveniently be shown in tabular view.

Part I. D flat major. Tonic cadence. Phrases 4+4+4. Interlude, 2 measures.
Part I. Repeated, melody in wood-wind, accompaniment in strings. 4+4+4. Interlude, 2 measures.
Part II. D flat. Dominant beginning and cadence. 2+2+6. Interlude, 2 measures.
Part II. Repeated, imitated between wind and strings, accompaniment in organ. 2+2+7. Codetta, 2 measures.

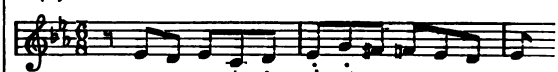
The theme is immediately followed by an ornamental variation, in contrapuntal style, based on precisely the same harmonies, but without repetition of the parts. The delicate texture of this (it begins with nothing but the two groups of violins) is the best possible contrast to the massive sonorities of the theme itself.

Mysteriously plucked by the basses comes now once more the fourth variant of the parent theme as we had it in the first movement, except that it is now in minor, and periodically interrupted by groping chords of the low wood-winds. It gradually acquires force, at the same time modulating, and finally presents itself as a subordinate but persistent figure in the strings, accompanying a restatement of the main theme (Letter V). A coda beginning, at Letter X, with a theme apparently derived from the chromatic descending figure of the parent theme, and ending with strange, highly original organ harmonies, brings this movement to a solemn end.

For the *Scherzo* Saint-Saëns adopts still a new variant (Figure XXVII, *b*) of the parent

FIGURE XXVII.

(*a*) **Parent theme.**



(*b*) **Theme of Scherzo. (Fifth variant of parent theme.)**



(*c*) **Sixth variant.**



theme, in which the *do, re, mi, sol* motive is very evident, and which derives great rhythmic vitality from the repetitions of single notes so often found in its author's *scherzo* themes. With it is associated another (sixth) variant, shown in Figure XXVII, *c*. This should be compared with Figure XXVI, *e*. It is like it in having empty beats, symmetrically placed; but it is even more piquant *because its empty beats are metric accents*—in other words it partakes of the effect of syncopation. These two highly energetic themes, and a third still wilder one, marked *Presto*, are worked up into a sort of mad dance, which carries all before it until, at the bottom of page 46, a new and slower-paced melody suggests more portentous matters. A new theme, we say, and yet is it really new? Figure XXVIII,

FIGURE XXVIII.



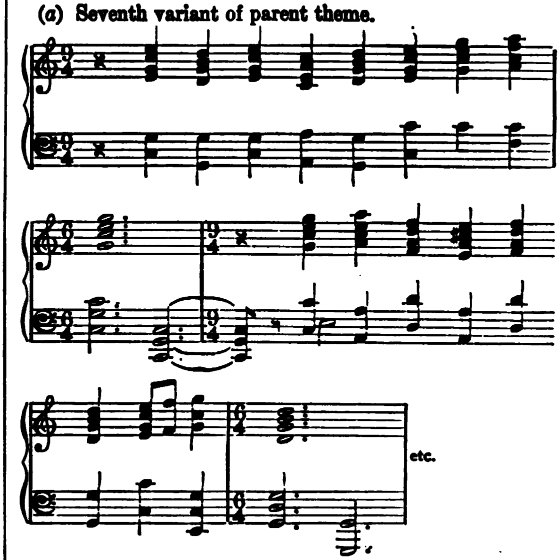
based on a figure in d'Indy's book,[1] will show that it is in reality a recrudescence of the solemn theme of the *Adagio*, coming now mysteriously to arrest the merriment like a stranger at a wedding. At first it takes a secondary place, but presently it becomes the theme of a short fugato, and finally, after a reminiscence of the first movement, (*Allegro moderato*, page 50,) it peals out *Maestoso*, (Figure XXVIII, *c*,) as if asserting complete supremacy. It thus serves as link between the *Scherzo* and the *Finale*, or perhaps more properly as an introduction to the latter.

The *Finale* itself brings forth a crop of new variants of the generating theme. The first is a sort of stately chorale, given out twice, once softly (strings, with piano figuration) and once by full orchestra and organ (see Figure XXIX, *a*). This is really still a

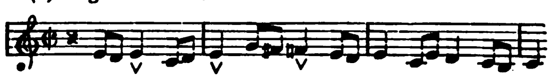
[1] *Op. cit.*, p. 383.

FIGURE XXIX.

(a) Seventh variant of parent theme.



(b) Eighth variant.



part of the introduction.

The real main theme of the movement appears with the Allegro tempo (page 57) and constitutes an eighth variant of the parent theme (Figure XXIX, *b*). This is expounded in C major, in fugato style. With it is associated a quieter, graceful second theme (Letter V), in the rather distant key of B major. A development of the main motive begins in the bass at Y, joined presently by the chorale-like theme from the

Scherzo (Figure XXVIII, *a*) in the trombones (letter Z). Except for a moment of tranquillity when the second theme recurs in E major, all is now more and more emphatic and grandiose until the end. The contrapuntal combinations are surprisingly intricate; new variants of the parent theme are suggested, which the student will easily identify, and at last with salvos of horns and the peal of the full organ the symphony culminates in a blaze of glory.

CHAPTER XI

Symphony No. 5, "From the New World," by Antonin Dvořák. First performance in New York, 1893.

THERE has been much discussion as to the degree in which Dvořák was influenced in this symphony, and in the string quartet and quintet which he wrote at about the same time, by the idiom of American negro music. Mr. Henry E. Krehbiel, an ardent advocate of this negro music, has asserted that they were much influenced by it. Mr. William Ritter, on the other hand, author of a life of Smetana, Dvořák's "guide, philosopher, and friend," and the father of Bohemian music, has argued in great detail that they are purely "Czech" or Bohemian. There can indeed be no doubt that in the symphony, for example, there are many personal and perhaps even national peculiarities of style that appear also in earlier symphonies written before Dvořák had paid any attention to negro tunes. But if we are to be guided by internal evidence we cannot shut our ears to other peculiarities as distinctively negro, such as

the rhythmic jerk or jump of "rag-time," the oscillation from major to minor triad in cadences, the use of the pentatonic scale as a basis for melody. There are even one or two close resemblances, as that between the second theme of the first movement and the well-known tune, "Old Man Moses, He Sells Roses"; but as we should expect in the work of a true artist, such literal parallelisms are rare. On the whole, it is in certain general traits of style, and in the primitiveness of the emotional tone, whether joyful or sorrowful, that the symphony may fairly be said to be "Negro" or "American."

The First Movement

The introduction starts in, Adagio, in E minor, with a sighing melody given first to the violoncellos, then to the flute. Ruder phrases of all the strings in unison lead once more to a quieter section, in the course of which we hear from the horns, violas, and 'cellos,[1] in the sixteenth measure, a suggestion of what is to be the main theme. A brief climax leads directly to the body of the movement, Allegro molto, 2–4 time.

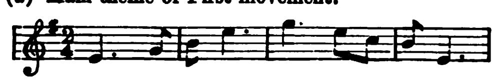
The main theme, in the second and fourth measures of which will be noted the dislocation of the accented note we call "rag-time," is stated by the horns, with an after-phrase

[1] References are to the edition for piano, four hands, published by Simrock. There is a full orchestral score in Eulenberg's edition of small scores (pocket size).

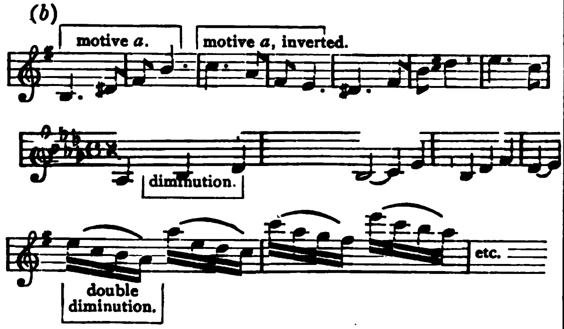
in the wood-wind. Its repetition is entrusted to the oboe; and the attentive student will notice the skill with which Dvořák, a master of orchestral tissue, manages his accompaniments: that for the horns in the violins and violas, high enough not to "interfere," and that for the oboe similarly got out of the way by being put low in the violas and 'cellos. This matter of keeping melodies and accompaniments in different registers is one of the most important for clearness in orchestral effect. The strings, taking up the theme on the dominant, now lead it through rhythmic "diminution" and double diminution (see Figure XXX, *b*) to a sonorous restatement by

FIGURE XXX.

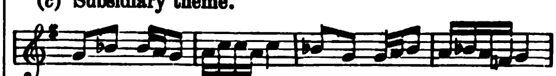
(*a*) Main theme of First movement.



(*b*)



(*c*) Subsidiary theme.



(*d*) **Second theme.**



the full orchestra. This time the rhythmic figure of the after-phrase, subjected to development, gives rise to a modulation further and further away from E minor until the remote key of G minor is reached. Here enters a subsidiary theme on a new rhythmic motive, as short as the former ones, but also as vividly characterized (Figure XXX, *c*). This is stated and repeated, in G minor (index Number 3); developed through subtly modulated tonalities to a brilliant outburst in E major (Number 4); restated in G major by the violins with a lovely wistful little counter-figure in the flutes and clarinets (ninth measure after Number 4); and finally made to fade away on the dominant of G major. Thus is introduced the second theme proper (Figure XXX, *d*) entrusted to the flute alone in its lower register, against softest harmonies in the strings (Number 5). Its resemblance to "Swing

Low, Sweet Chariot," has already been mentioned. It brings the exposition of themes to an end.

The development, as is apt to be the case with Dvořák, who is more naïve than thoughtful, hardly maintains the interest. It is made up of fragments of motives from the first and second themes, rather loosely strung together. While a good deal is made of the charming diminution of the opening notes of the second theme, first appearing in the bass at the ninth measure on page 12, the treatment of the first theme, after its recurrence at the bottom of the same page, is conventional, with its systematic rise, every eight measures, through E flat minor, E minor, and F minor. On the other hand, the moment of tranquillity that follows all this hurly-burly, with the flute sighing out bits of the main theme (followed in canon by a pizzicato bass) and thus preparing for the recapitulation, is highly poetic.

The recapitulation itself, starting in at Number 9, gives the composer several opportunities to introduce those delicious casual modulations that make his scores to melt and glow with color. "He loves," it has been said, "to descend unexpectedly upon the most remote keys, never knows where he will turn next, and when he gets too far from home returns over fences and through no-thoroughfares. Often, with him, a change of key seems dictated merely by a desire for a particu-

lar patch of color; he wishes to brighten the tonal background with sharps or mollify it with flats, and plump he comes to his key, little caring how he gets there or where he is going next."[1]

Thus here he first, through a long insistence on the dominant seventh of A major and a final change which makes us hear the D as C double-sharp, comes with complete freshness to G sharp minor for the first appearance of the subsidiary theme; while later, through a simple enharmonic change and change of mode, we get the same theme in the rich quietude of A flat major. The flutes and oboes, represented by the thirds in the right-hand part at this point (four flat signature) are indescribably beautiful in their swaying lift and fall. The second theme too comes in A flat the first time; but later it appears, in a sonorous passage for full orchestra, in the much brighter key of A major; and from then on constant increase of animation brings ever nearer the final culminating proclamation of the main theme in the home key.

The Second Movement

The solemn brass harmonies that introduce the Largo strike at once a new mood, more

[1] "From Grieg to Brahms," Daniel Gregory Mason, p. 91.

serious and thoughtful. After a simple tonic-and-dominant assertion of the key—the rich and noble key of D flat major—by the muted strings, the English horn sings one of the most exalted melodies in modern music, a melody that is loved by everyone who knows anything about modern symphonic literature. It was suggested to the composer, we are told, by his homesickness amid the din and bustle of America; and one can readily believe it as one hears these tender strains, especially where the clarinets accompany the melody a tenth below (measure 11). The entire theme is based on the pentatonic or five-tone scale (D flat, E flat, F, A flat, B flat, D flat), though the other steps occur in subordinate capacities. The cadence, twice echoed by clarinets and bassoons, the second time, in "augmented" or lengthened rhythm, is singularly wistful. After the mysterious opening chords have been breathed again softly by the high wood-wind instruments, and the theme has been slightly developed, it recurs; and as the strings take up the mournful cadence, two muted horns sound twice the opening figure of the theme, and thrice again the first three notes of it. A long pause—hardly more than audible silence—on the A flat, is followed by a new theme, contrasting in character, in C sharp minor, provided with the curious major-minor cadence suggestive of negro idiom (see Figure XXXI). Instead of being developed,

FIGURE XXXI.

Contrast theme of Largo.



(N. B.—Major-Minor Cadence.)

this is displaced at once by a further melody of most haunting character, and orchestrated as only Dvořák can orchestrate. The student should try to imagine the effect of this orchestral coloring in the theme as it appears at the top of pages 26–27. The melody is taken by the clarinet; the more somber coloring of oboes fills in the harmony; plucked double basses and cellos keep up a persistent rhythm; and a shimmer of violins, from time to time, like a fluttering of birds' wings in spring foliage, is suggested by the thirty-second notes. When the same passage recurs at pages 28–29 its hues are different. 'Cellos alone, tremolo, supply bass, clarinets the harmony; and the broad melody is passionately declaimed on the G-strings of the violins.

With Number 4 comes a complete change of mood. The atmosphere clears, so to speak,

with the change of mode from minor to major, and one woodland voice after another joins in a sort of pastoral piping: first oboe, then clarinet, then flüte, then violins, and finally the cumbrous basses, dancing with joy. And then there is an irruption of the theme of the first movement, in the trombones, as if it too had to join the carousal, while from the trumpets is heard buoyantly the figure from the main theme of the present movement. It is a moment of elation. . . . As the turmoil dies away we hear again the idyllic melody of the English horn, sustained now by only four instruments from each group of strings. Müted violins and violas continue it (fifth measure after Number 5), with heartbreaking pauses of complete silence; and for a moment, as it returns in its original form, it is sounded only by solo violin and solo 'cello in a combination unforgettable if once heard. The climactic moment follows in all the strings, and the reiterated cadence in clarinets and bassoons as before. The value of reserve in art is strikingly shown by Dvořák's treatment of harmony at this point. It will be noted that the first time he introduces the passage the chord on the first beat of measure 3, page 25, is a comparatively simple one. The second time, seven measures before Number 2, it is richer, fuller. Only this third time, however (page 31, measure 16), does Dvořák utilize the richest possible form of the chord, with the B double-flat. The result of his self-control is an overwhelmingly

poignant appeal. A slight reminiscence of the opening chord passage, an upward arpeggio, and a strange, almost fleshless final chord for double basses only, bring this incomparable movement to an end.

The Third Movement

Stainer remarks in his book on composition that the division of the heavy beat into several notes is apt to have an animated and merry effect, and is therefore often found in scherzos. The opening of the third movement illustrates this, especially when, after the first four bars, the string instruments take up the characteristic rhythm of two eighth notes and a half, group by group. It is as jolly as a barn dance. Wind instruments then play battledore and shuttlecock with the theme, as shown in Figure XXXII, and it is developed,

FIGURE XXXII.



at one point with a vigorous counter-melody in the horns, in syncopated rhythm. The secondary melody, more sustained (Poco sostenuto) in E major, is given first to flute and oboe, answered by clarinets, and later to 'cellos and bassoons. The main theme is

then briefly reiterated, after a transition in which (in the four bars before index Number 3) a reference to the main theme of the first movement, in somewhat distorted form, will be noted. This theme recurs more plainly at Number 4, where it is heard from 'cellos, unaccompanied. Evidently something new is now in the wind, for the flute and clarinet take up the last descending three notes in a pointed way. Sure enough, in a moment this graceful figure develops into a sort of persistent refrain in all the violins, below which, with most delightful effect, begins in all the wood-winds a Schubert-like theme as Trio. A noteworthy orchestral effect, coming naturally out of the treatment of this, is the trill for whole groups in chords—sometimes strings, sometimes wood-winds—in the second line on pages 40–41. After the usual return of the scherzo there is a coda in which the horn dramatically insists once more on the theme from the first movement.

The Fourth Movement

The finale is an exception to the rule that the last movement of a symphony is apt to be the weakest and most trivial. In this instance the finale is the most elaborate and diverse of all the movements thematically, and is composed with a firmness and elasticity rather lacking in the first. The main theme, martial, emphatic, is given out after a few

FIGURE XXXIII.

(*a*) **Main theme of Finale.**



(*b*)



(*c*)



(*d*)



(e)



measures of preliminary skirmish by the horns and trumpets, with detached chords emphasizing the rhythm. (Figure XXXIII, *a*.) The merriest possible subsidiary follows it at Number 2, made from the first and third measures of it, utterly different as the two themes are in expression, by the simple device of rhythmic diminution (see Figure XXXIII, *b*). With the arrest of this mood of jollification comes, at Number 3, a more broadly lyric melody, one of the finest in the symphony, the true second theme, given out by the clarinet in G major. A curious feature of it is the spasmodic repetition from time to time, in the bass, of the rhythm that has just been playing so important a rôle in the subsidiary, as if, even in the presence of more serious matter, the earlier merriment could not quite be laid aside. With Number 4 comes a conclusion theme, or rather a series of them, bringing forward several characteristic motives of which the most important are noted at Figure XXXIII, *c*, *d*, and *e*. All of these betray the tendency to repetition which is so usual a feature of the festal tunes of peasants and other simple people. The third bears a striking resemblance to "Three Blind Mice."

It is with this that the development, much more skillfully made and far more interesting

to follow than that of the first movement, begins at page 59. With it participates the main motive, suggested from time to time by horns. At Number 6 this appears in the bass in diminution—all its notes only half as long, while opposed to it above is the triplet rhythm of the subsidiary theme. Still other themes take their place in the procession, even from other movements, as that of the slow movement at the bottom of page 59 and that of the scherzo at the top of page 60. There is a gradual crescendo to a sumptuous statement of the slow movement theme by trumpets and trombones. The main theme, from the bass, adds to the excitement. Finally bursts forth (top of page 62) the central theme of the symphony, and a most sonorous climax reintroduces the theme of the finale in recapitulation.

The second and conclusion themes now come, in accordance with the traditional sonata form, in the tonic key of E, except that Figure XXXIII, *d* and *e* are omitted, and *c* is given a more sustained, thoughtful character. This is but a momentary lull. Presently, with the main theme, begins an impressive coda, in which again figure many themes. The end comes with the savagest, most ear-devastating harmonies, like the cries of lost souls, as the chief motives are given final proclamation by the heavy brass.

CHAPTER XII

Academic Festival Overture, opus 80, by Johannes Brahms. First performance in Breslau in 1881.

IN March, 1879, the University of Breslau gave Brahms, whose music was well known in that town, the degree of Doctor of Philosophy. Brahms, always devoted to the simple beauties of German folk-song, took this occasion to write three overtures based on the songs of students, preserving only the best one, and conducting it at a concert given in Breslau on January 4, 1881. It is one of his most fluent, melodious, and justly popular works.[1]

The overture is based on one original melody and four student songs, interwoven and developed with Brahms's wonted skill and with all his most spontaneous musical imagination. The first, shown at Figure XXXIV, *a*,

[1] There is a good arrangement for piano two hands by Robert Keller, published by Simrock. The references are to this edition.

FIGURE XXXIV.

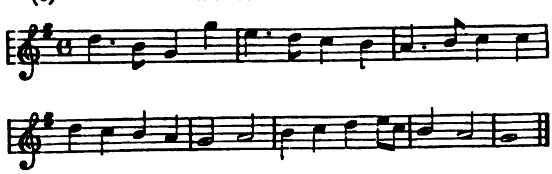
(*a*)



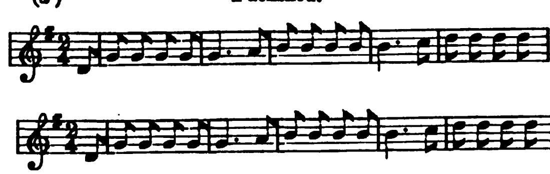
(*b*) **Wir hatten gebauet ein stattliches Haus.**



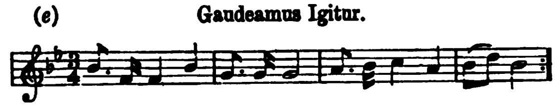
(*c*) **Der Landesvater.**



(*d*) **Fuchslied.**



(*e*) **Gaudeamus Igitur.**





original with Brahms though appropriately of strong folk-like character, is markedly rhythmic and falls into an interestingly irregular six-measure pattern. It is used as the main or first theme of the overture. The first of the student songs (Figure XXXIV, *b*) is "Wir hatten gebauet ein stattliches Haus," the verses written by Binzer to a tune by Silcher, and sung for the first time at Jena in 1819 on the occasion of the dissolution of the ***Burschenschaft***, the German students' association founded in 1815. "We had built a stately house"—so goes the poem—"and trusted in God therein through ill weather, storm, and horror." "It is used in the German universities," says Mr. W. F. Apthorp, "very much in the same spirit that 'Integer vitæ' is in ours." Of the second song, "Der Landesvater," dating back to 1850, (Figure XXXIV, *c*) Brahms uses, as we shall see presently, only the opening strain. Figure XXXIV, *d* shows the amusing Fuchslied (Freshman Song) with its five-fold repetitions of single notes, suggested by the questions derisively asked in successive stanzas: "Was macht der Herr Papa?", "Was macht die Frau Mama?", etc. The last song, the universally admired "Gaudeamus Igitur," does not enter so

closely into the texture of Brahms's piece as the others, but is requisitioned at the end of it only, to make a stately peroration. Such are the simple but solid materials with which a master hand can build a magnificent edifice.

The opening pages are tentative, introductory in character, filled with the hush of suspense and suppressed in sonority. First the main theme comes pianissimo, *sotto voce* but strongly rhythmic from the strings and low wind, its accents thrillingly reënforced by soft bass drum and cymbals. It is one of the most poetic uses of the bass drum, an instrument easily vulgarized, that one remembers. Horns lend their more penetrative tones to the continuation, and arpeggios for clarinets on diminished seventh chords provide a peculiarly Brahmsian moment. At index letter B comes the first suggestions of the tune "Wir hatten gebauet," consisting of the first three essential tones of its melody only—*mi*, *re*, *do*, in mysteriously repressed sonorities: once in F major from the violas; once in D flat from the first horn; once in F minor from the bassoon. The discerning will admire the sustained power, the fine restraint and reserve of this. The first theme now returning with somewhat increased force, leads to a moment of still greater rhythmic energy than at the start, and to a memorable passage for horns in fading sonorities (Letter C); and so finally to a more complete and highly impressive announcement of "Wir hatten gebauet," in C major

but still softly, by three trumpets in their tense higher register, over a long kettle-drum roll.

At the end of the crescendo of force thus introduced comes the first really fully scored passage, the statement in C major of the main theme (L'istesso tempo, un poco maestoso), with the opening strain of "Wir hatten gebauet" ingeniously utilized as after-phrase (Figure XXXV). Fine is the initial

FIGURE XXXV.



exuberant development of this, with its recurrence of the horn passage mentioned above; but even finer is the cumulative assertion, at Letter E, of the central motive

of the theme, at ever higher pitches and in ever brighter ("sharper") keys, with constant

Figure XXXVI.



increase of instrumental tone. The passage, illustrating as it does Brahms's almost magic power of creating whole worlds out of a bit of almost insignificant material (four notes in this case), deserves quotation at length (in Figure XXXVI). It makes a majestic approach to the beautiful theme, foaming on its way like a spring freshet, that he develops from "Der Landesvater." This again is worth quotation and analysis. The student should compare the original folk-song, as shown at Figure XXXIV, *c*, with Brahms's apotheosis of it (Figure XXXVII), and if possible refer also to the piano arrangement for the harmony and to the score for the full yet clear instrumentation.

Brahms begins this, his true "second theme," by changing the third and fourth measures of "Der Landesvater" so that they not only make a more sustained and broad continuation of the thought than in the original but give him a secondary motive for further development, as we shall see shortly. With the fifth measure starts what promises to be a repetition, but by a charming rising sequence based on the fourth and fifth notes modulates to the dominant, B, of the original key of E major. Two measures' interlude, based on the octave jump of the theme, modulate again to G major, where the oboe and flute resume the theme. This time the sequence changes to a delicate imitation in minor (darkening or softening the atmosphere, so to speak), lapsing to the

FIGURE XXXVII.



new phrase for clarinet which reintroduces the motive of measure 3. This is answered by the oboe, and then gives rise to a lovely dialogue between flute and horn, concluded

by a soaring cadence by violins, balanced in turn by an echo from the woodwind in curious Brahmsish triplet rhythm. And all this beauty and variety flowing naturally, almost, as it seems, inevitably from the naïve opening strain of the folk-song!

So far we have had the three moods of mystery, magnificence, and tender beauty. Now comes the mood of grotesque humor. The bassoon, "humorist of the orchestra," in its throaty tones gives out the "Fuchslied," taken up in turn by the oboe and by the full orchestra, and then developed in another passage strikingly illustrating the musical imagination by which Brahms can bathe even the most trivial object in "the light that never was on sea or land." Here the object is the five-fold repetition of a single note of the central motive. At letter G, page 8 of the piano version, he begins to play with this motive. He makes out of it a bass over which sounds a new tender phrase for oboe. He reduces the five notes to two (tenth measure, and following, after Letter G). He takes, at Letter H, the two opening notes of the tune, and plaits them like a basket. And then he clinches the whole passage by a jubilant assertion of the original phrase from the full orchestra. Any one who wishes to see what "thematic development," so often in the hands of pedants perfunctory and wearisome, can become in the service of imaginative genius, could study no better example than this page.

The thematic materials of the overture having now been all expounded, the composer passes to a brief development of them. This consists, dynamically considered, of a *diminuendo*, and a moment of hush before the recapitulation of themes. The *diminuendo* is built on the diminished seventh chord arpeggios at first entrusted to clarinets, but now assigned to various members of both the string and the wind groups, and on a new motive of nervous rhythm. The moment of hush is ushered in by the passage for mysterious horns also heard once already, now made even more mysterious and impressive by novel harmonies (bottom of page 9).

With the second line on page 10 begins the recapitulation of the themes. This takes now the dynamic form of a comparatively quick climax, though the modulations of the first theme which occupy most of this page, to the fortissimo announcement and apotheosis of "Wir hatten gebauet" occupying page 10. This gorgeous burst of magnificence gives place in turn to the lyrical second theme, now in C major and if anything more beautiful than before. The attentive student will not miss the subtle beauty of the descending sequence which, at page 12, measures 16–18, is substituted for the rising sequence of the earlier version. For the rest, the theme goes through essentially the same evolution, as those examined in connection with Figure XXXV.

Not so is it with the Fuchslied, next in the original order. All great artists have recognized the capital importance of brevity, compactness, a correct instinct for what can be omitted. Stevenson said that if he only knew what to omit he could make a classic out of a daily paper. Thoreau advised young writers to rewrite their essay tirelessly and repeatedly—"not that it need be long, but that it will take a long while to make it short." The endless labor that Beethoven expended on his work is shown by his sketchbooks to have been far oftener directed toward condensation than toward expansion; it was by elimination of the unnecessary that he attained the marvelous cogency and directness of his expression. Here we see Brahms acting to the same purpose, sweeping away all the play with the five notes that was so amusing when we had time for it but now would postpone the eagerly awaited culmination of the action, and leaving only enough to represent the theme—the treatment of the initial two-note figure and the jubilant but brief statement by full orchestra. This passes directly into the coda, a majestic pronouncement of "Gaudeamus Igitur" in the full panoply of wind and brass, with sweeping scales for the more nimble strings.

With this splendid example of the ripest German art our short studies of great masterpieces come to an end. A backward glance over them serves to suggest that in the twenty

years that have elapsed since the death of Brahms in 1897, and indeed for a decade or two before that, the best traditions of musical art have been spreading widely beyond Germany, and the music of all the more advanced nations has been tending to become a cosmopolitan, international speech, understood all over the world. Modern music is thus both an evidence and a means, through its potent emotional expression of men to men, of that internationalization which in spite of all interruptions and setbacks is gradually knitting the world together. It is noteworthy that in these studies, dealing with the work of two Germans (Brahms and Strauss), three Frenchmen (D'Indy, Bizet, and Saint-Saëns), two Russians (Rimsky-Korsakoff and Tschaïkowsky), an Englishman (Elgar), an Irishman (Stanford), a Belgian (César Franck), and a Bohemian (Dvořák), we have had no sense of violent changes of style, of insoluble antitheses of temperament, of irreconcilable differences in point of view. Even in those cases where a marked national idiom has been observable in the music we have examined, as in the Irish Symphony of Stanford, the negro melodies used by Dvořák in his New World Symphony, the exotically colored and profusely ornamented Scheherazade of Rimsky-Korsakoff, we have found the musician great not through narrowing himself to a dialect but through knowing how to bring the stream of that dialect into the greater current, the ever-broadening current, of

the world-language of music. The interest in folk-music so widespread in our day is wholesome so long as it subordinates itself to an even keener enthusiasm for the broader, more universal, more developed art of the master musicians. If it loses touch with that it becomes a mere fad. Surely the examples of the best modern music we have studied give little countenance to the view that tries to split up art into a hundred factions, each representing a different group, nation, or race, each emphasizing its own peculiarities, and ignoring traits common to all. Rather they show modern music, despite interesting local variations, to be the most glorious thing any art can be, a language of human feeling understood by all men.

11

DATE DUE